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LONDON, SATURDAY, NOVEMBER 28, 1868.

LITERATURE

Letters, Despatches, and State Papers relating to the Negotiation between England and Spain, preserved in the Archives at Simancas, and elsewhere. Edited by G. A. Bergenroth. (Longmans & Co.)

AMONG the scholars employed under Lord Romilly in raking up from many quarters the neglected materials for a true history of England, no man has done his work more bravely and thoroughly than Mr. Bergenroth. This gentleman was certainly lucky in the mine which he had to explore. Simancas was unusually rich in ore; and so far as English story is concerned it was all but virgin ground. In the old castle of Simancas lie the secret reports of what was being said and done in the English Court, at a time when the English Court was England itself, in years before the Reformation took place; especially so as to the coming in of the Infanta Katalina, commonly called Catharine of Aragon, as to her marriage with Prince Arthur, her early widowhood, her second courtship, her married life as Queen, her trial and divorce, and things which followed close on these events. Mr. Bergenroth has turned his great opportunities to very good account.

In two volumes of Calendar, and in one volume of Supplement, he has opened these old state secrets for forty years—from the day of Bosworth field down to the date of Catharine's quarrel with Wolsey, when the proud Cardinal first suggested to the king a doubt of his marriage being good in law. For the first time we see what kind of men and women many of these rulers were. Harry of Richmond we knew; since his portrait had been drawn in immortal prose. These letters deepen the lines and heighten the colour of Lord Bacon's portrait of King Henry, but the portrait remains unchanged in either outline or tint. Not so Fernando, Isabel, and Charles the Fifth. Of these princes we have now in our hands a new set of studies; and in future we shall need to have new portraits painted of these princes for our gallery of great men.

On two points of singular interest, we meet in these Calendars with a surprise, which amounts to a shock. In the first place, Mr. Bergenroth finds reason to believe that Queen Juana of Castile, the Crazy Jane of romantic art, was *not mad*: and, in the second place, that her sister Catharine of Aragon, was, during her residence at the English Court, as a young widow, not altogether blameless in her private life.

These curious points are worked out in a Supplement to the Calendar, whereby hangs a tale. Years ago, when Mr. Bergenroth was in the early stage of his work of reading and copying these secret records, he began to suspect that certain papers were being withheld from his sight, and though he could not guess how many, he could fairly guess with what purpose. Having sought in vain to get from the men at Simancas free access to the collection in their charge, he went to Madrid, saw ministers, and tried to persuade them that the throne of Spain could not be shaken by the publication of a few letters written four hundred years ago. Ministers smiled, but Spain is a slow country; years elapsed, and the Calendars were printed, before the orders from Madrid were practically obeyed at Simancas, and the papers, heretofore withheld, were laid on the table. Mr. Bergenroth saw at a glance, that his work required in many points to be recast. Partial views had been taken, faults of character had been suppressed.

He had been led to form a higher opinion of Isabel the Catholic than she deserved. He had been induced to pass by some of the worst traits of Fernando. He had been absolutely deceived as to the story of Queen Juana. He had been purposely kept in ignorance of a charge made by the Spanish ambassador against Catharine Princess of Wales. What was he to do? All these matters touch us nearly; most of all the matters of Queen Juana and Princess Catharine. Juana came within a thought of being Queen of England; and Catharine's troubles were connected with the awakening of our religious life. Mr. Bergenroth had no choice. With all their faults, his Calendars were in type, and he was bound to add in a Supplement the new matter, which corrected all that was amiss. The new matter, being very curious and of great moment, he has given at full length; printing the original records, with a translation of such as are in old Spanish. It was found impossible, however, to put the whole of these papers into plain English speech. Some part of Fray Diego's correspondence has been veiled in Latin, for men of science.

As every one knows, Henry the Seventh, rather late in life, proposed to marry Juana, the young and beautiful queen of Castile. It is universally supposed that when he offered his hand to Juana she was mad, and that the King knew she was mad. Hence, much odium has been heaped on Henry's head.

On this subject Mr. Bergenroth has found hundreds of letters from Queen Juana, from her mother, from her son, from her daughters, as well as from her jailers and domestic priests. All these letters he has printed in full, so that the evidence on which he rests his new opinion is before the world. His inference from the facts is, that she was not really insane; her confinement being the result of a plot between her father and her son to rob her—in the interests of a great political purpose—of the rights which belonged to her by birth.

If this be a true report of the affair, it is a tale to beat the wildest romance of modern fiction out of the field.

Fernando and Isabel, having closed the era of civil war in Spain by a marriage which united the crowns of Aragon and Castile, and having vastly increased their power by driving the Moorish dynasty from Granada, nursed the patriotic hope of leaving all these crowns, inherited by birth and won by the sword, on a single brow. They had only one son, the sickly Don Juan, whose flickering flame they had the misery to see waste away and finally expire. Leaving no issue of his own, Juan bequeathed his rights to his lovely sister, Juana, and her little son, Don Carlos. Now, as Queen Isabel was sickly, Juana was sure to succeed as Queen of Castile while Fernando still reigned in Aragon; so that Spain ran the risk of being divided into two great kingdoms of the north, as of yore, with the chance of a fierce contest as to who should rule the newly-conquered kingdom of the Moors. Out of this difficulty Fernando saw one way, and only one way:—Juana must be sacrificed. If, on any pretext whatever, the princess's rights under the law could be set aside, so as to permit Fernando to govern all these states and territories, until his grandson, Don Carlos, was of age, Spain might become a nation. How could her rights be set aside? Her birth could not be gainsaid; and her title being above debate, it was certain that when her mother died she would be proclaimed Queen of Castile by the estates of that kingdom. How could she, being Queen, be hindered from setting up her own court, her own council, her own government? In two ways: the members

of her family might represent her as unsound in faith; and they might represent her as unsound in mind. Either would be a dreadful thing for a man to do against his child; but the King had no conscience; and his desire to see his country governed by one head was the ruling passion of his life. To make the game certain, he adopted both these ways; at first making a charge of heresy, afterwards a charge of insanity, and sustaining these abominable imputations by the singular and terrible inventions of the unburied corpse. Few things in story are so dramatic as this tale.

There may have been something in Juana's conduct to suggest the policy adopted by her unscrupulous father and her diabolical son. From girlhood she was pious, but her natural piety was not of the fashion most liked in Spain. She was neither gloomy nor slavish in mind; she had no love for her mother's inquisitors; nay, she refused to confess her girlish thoughts to men who came into her presence reeking from Acts of Faith. For these offences she had suffered much. Her mother had given her over to the friars, who not only put her under severe restraint, but had actually stretched her by the cord. The fact is now proved, though it seems incredible. Isabel is generally thought to have been an indulgent mother; but we are now beginning to see more clearly into that lurid household in Medina del Campo. There is no doubt about the young Infanta having been put to the cord. The Marquis of Denia states it, not as a charge against Isabel, but as an ordinary thing—entirely to her credit as a Christian Queen.

After Juana's marriage with Philip, Archduke of Austria, she was accused by her family of leaning towards the new learning. They advised her to take a Spanish monk into her confidence. She knew that such a Father would be a spy, and she declined their gift. They said, and truly, that she was growing to be rather French in her religious sentiment; and it was repeated to her disparagement that she preferred a doctor from Paris rather than a friar from Valladolid about her court. Juana met these charges with a patient smile. She had nothing to say in answer. She neither defended her conduct, nor changed her confessor. Philip was not much of a bigot; he seems to have respected, and even to have loved, his wife; but he was poor in purse, fond of show, devoted to pleasure, and longing to thrust his hands into the teeming coffers of Castile. In Philip's poverty and splendour Fernando found allies against his wife.

When Isabel died, Fernando seized the reins in Castile; asserting that his daughter, the new Queen, was incapable of governing her state, and that the late queen had willed him to continue the government as before. Fernando spread a report that Juana was not only insane, but that she was kept a close prisoner by her husband in the Low Countries. Philip protested against these calumnies; both of which he charged upon Fernando in person, not without cause; and to justify himself by facts, set out for Castile in company with his lovely and spirited wife. At first, Fernando threatened to resist his entry into Spain; and when Philip refused to stand back, he proposed to rush at him, like a Castilian bravo, with *capa y spada*—with cloak and sword. On seeing with how much enthusiasm his daughter was received by her people, a new idea struck him. Juana was popular; Philip was not popular. In such a fact he saw his chance. Philip was not only a stranger, wishing to put his hands into Spanish coffers, but was suspected by many people on account of those rumours, false in the

main, of his having ill-used their Queen. Now, Fernando sought an ally in Philip against Juana. Such a combination was not hard to bring about, for Philip, a man of coarse tastes, greedy of gain, ambitious in a bad sense, cared very little for his young wife, the mother of his heir, Don Carlos, and very much for a bevy of fat Flemish beauties who pestered his court, and cost him a great many doubloons. If Philip could be supplied with money for his pleasures, backed by a promise of power and show, he would not be the man to haggle about terms, especially with his wife's own father. Knowing this well, Fernando sent word to Philip that a party, headed by the famous Don Bernaldino de Velasco, Constable of Castile, was arming to expel them both, and to set up their Queen Juana as the sole ruler of her kingdom. Cardinal Ximenes, the bearer of this message, was to propose an interview between the two princes, at which they might consider the means of a common defence against Velasco; in other words, they were to contrive how they could best rob the Queen of her just rights. Ximenes was the man to manage such a treaty, and when Philip consented to meet his father-in-law for a secret parley, the Cardinal arranged the details. The two kings met at Villafafila; Philip dashing up in front of a troop of horse, Fernando trotting meekly on a donkey. They entered the village church alone. Those keeping watch at the door could hear their voices, but not their words. Fernando spoke much, and in a deep, charged voice; Philip mused, uneasy and perplexed; but their talk, though it lasted long, came to what Philip thought a happy end at last. The King of Aragon seemed very humble in his presence; and, with the exception of the young Queen's insanity, gave way to him on almost every point. Fernando insisted only that his daughter was mad, and therefore unfit to reign. It was a curious scene, that in the small white village church; alike in the cloud of Castilian horsemen, lounging outside in the sun; in the string of humble asses; in the crowd of eager listeners, who could not catch a word; in the sly old man and the mock-brilliant youth; in the Gospel open before them on the communion-table; in the papers of agreement to which they occasionally put their hands and seals. In this church of Villafafila, so kindly provided for them by a cardinal, they arranged that Philip was to have, so long as he lived, a great deal of money and power, and that Queen Juana should be declared incapable of governing her estates. In fact, Philip was to rule as King Consort—as long as he lived. Poor Philip! The two princes bound themselves—first by oath on the holy Gospels, afterwards by treaties properly drawn and signed—to take charge of the Queen's person, and to resist by their united forces any attempt to set up a government in her name.

These secret and iniquitous treaties being signed, Fernando made two moves in his game—one of which explained why he had gone to Villafafila on a donkey. First, he called Almazan, the apostolic notary, to his closet, and told him that, in going through the country without his guard, he had fallen into the hands of Philip, at the head of a great force, and been compelled to sign a treaty which his soul abhorred. The Archduke, he added, was a tyrant and usurper, who kept the Queen, his wife, a prisoner; but having, for his own part, escaped from Philip's power, he wished to make a solemn protest against the treaties which he had been made to sign, and to declare that he could never consent to his daughter being deprived of her liberty and her crown.

Almazan made all this known in Rome and in friendly courts. Then Fernando took leave of his children, as he called them, Philip and Juana; exhorting them to love each other, and to live together in peace, as a good husband and wife should do. Then, he sailed for Naples, in order to show the whole world that his words were sincere, and that he would not meddle any more with affairs of government in Castile.

Before leaving for Naples, Fernando sent a secret agent, one Moses Ferrers, to Philip; and one week after his arrival at Court, Philip was dead. No one doubted that he had been poisoned; no one doubts it now. A few weeks after leaving Villafafila on his donkey, Fernando reaped the sole advantage of that treaty which he had signed and denounced. His daughter was considered insane, and incapable of ruling. He was the administrator of her kingdom in the interest of his grandson, Carlos, afterwards to be known as Charles the Fifth.

From this time, Queen Juana was a prisoner,—first in the hands of her father, afterwards in the hands of her son. By order of these Princes, she was shut up with her jailers and her priests,—she was never allowed to see the outside world,—she was not suffered to speak with a strange person,—she was carried through the country in midnight journeys,—she was condemned to the companionship of her husband's corpse. Even of this last horrible detail there seems to be hardly any doubt. No evidence is found in these State Papers that Juana voluntarily clung to the dead body of Philip. Some evidence to the contrary is found. The dead body was the instrument by which Fernando and Charles imposed on the ignorant Commons an idea of the Queen's madness,—a midnight cortege, with funeral torches and trains of monks, being no bad contrivance for impressing the imagination of a superstitious and romantic people. Philip's body was kept for many years in a chapel of the convent of Santa Clara. Juana very often expressed a wish to visit the convent; she never once, of her own will, desired to see the chapel, much less the corpse. In fact, the whole affair would seem to have been a fraud, and Crazy Jane a fictitious figure, invented by Fernando and continued by Charles the Fifth.

On the second subject illustrated by these Simancas papers,—the private life of Catharine of Aragon as Princess of Wales,—we are inclined to think—and we feel happy in being able to say it—Mr. Bergenroth has not been so successful as in the first. He found evidence in Spain which certainly seems to imply that Catharine led a life at the English Court, after Prince Arthur's death, not altogether free from reproach. His case appears at first sight strong. Papers are kept back from him at Simancas. The fact creates suspicion. The documents withheld from his sight *must* contain something black. When he gets hold of them, he finds that the matter is black—no less than a charge, made openly and more than once, by the Spanish ambassador in London, that Catharine in her conduct towards her confessor, a monk of low birth and bad reputation, is behaving as an honest woman should not do.

Mr. Bergenroth, it seems to us, might very well be startled by such a piece of news. This was no ordinary scandal, like the many infamous stories told against Queen Elizabeth and Mary Queen of Scots, which could be fairly imputed to political and religious hate. It was not the invention of a political enemy, of a religious rival. True or false, the accusation was launched by one of Catharine's own countrymen; by an official person, who was her father's servant. It was not given to the world; it was

not meant to do her harm; it was reported to her own parents only, and in a confidential cipher. Whether true or false, the report of unbecoming conduct on Catharine's part was evidently considered by the Spanish archivists as damaging to the fame of their royal house.

Yet, despite all these appearances against her, we consider the Princess Catharine to have been far more sinned against than sinning. Her confessor, Father Fernandez, was one of those proud and ignorant monks of her country who exalted their office beyond all bounds. He thought himself the first man in the Princess's household; and when Fuensalida, Knight Commander of Membrilla, came to London as Spanish ambassador, the proud monk and the haughty hidalgo began to spar. Fuensalida could not bear the fellow's insolence. Fernandez took his own course with his penitent; so that the ambassador soon found his relations with the Princess anything but pleasant. At first, Fuensalida complained to the King his master that Father Fernandez exercised a bad influence over his daughter, and recommended that he should be recalled from a post which he abused. Catharine took the confessor's part in this quarrel,—calling the Father her best friend and wisest councillor in her troubles, and throwing the blame of everything that was wrong on the ambassador. Then, Fuensalida threw out hints that the monk was abusing the confidence of his mistress in more ways than one. In fact, he said, the Father was a bad man, guilty of many sins, and that the Princess was not much better than the monk. Of what Fuensalida meant to suggest there can be no doubt whatever; and the Spanish archivists appear to have thought that papers which contain these details were unfit for the eyes of English heretics and enemies. But we think they prove no more than that an unseemly quarrel took place between a Spanish friar and a Spanish ambassador; that these eminent personages abused each other in good set terms; and that in their hate and violence they presumed to hint at things about the royal lady, whose honour it was their duty to guard from evil tongues, for which they had no grounds.

We think the papers now produced prove nothing worse against Catharine than a good deal of haste and temper; and we rejoice to think that this scandalous imputation on her credit comes to us, not from an English source, but from the royal archives and secret ciphers of her native land.

A Chapter of Autobiography. By the Right Hon. W. E. Gladstone. (Murray.)

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eloquent and subtle exposition of personal conduct will not be much marred, even if he should differ in opinion from the writer, whose innermost thought is here laid bare.

Debarred by the conditions of our office from taking any part in the discussion as to whether this statement is satisfactory, in a political sense, we can yet draw attention to the high literary excellence of the exposition. It would not be easy to match the glow, the colour and the movement in this picture of the religious life of England during the ten years immediately following Catholic Emancipation and the Reform Act.

"It would be difficult to give a just and full idea of the beneficial changes which were either accomplished or begun during this notable decade of years. They embraced alike formal, official movements, of a nature to strike the general eye, and those local improvements in detail, which singly are known only in each neighbourhood, but which unitedly transform the face of a country. Laws were passed to repress gross abuses, and the altering spirit of the clergy seconded and even outstripped the laws. The outward face of divine worship began to be renovated, and the shameful condition of the sacred fabrics was rapidly amended, with such a tide of public approval as overflowed all the barriers of party and of sect, and speedily found its manifestations even in the seceding communions. There is no reason to doubt that at that time at least, and before such changes had become too decidedly the fashion, the outward embellishment of churches, and the greater decency and order of services, answered to, and sprang from, a call within, and proved a less unworthy conception of the sublime idea of Christian worship. The missionary arm of the Church began to exhibit a vigour wholly unknown to former years. Noble efforts were made, under the auspices of the chief bishops of the Church, to provide for the unsatisfied spiritual wants of the metropolis. The great scheme of the Colonial Episcopate was founded; and, in its outset, led to such a development of apostolic zeal and self-denial as could not but assist, by a powerful reaction, the domestic progress. The tone of public schools (on one of which Arnold was now spending his noble energies) and of universities was steadily yet rapidly raised. The greatest change of all was within the body of the clergy. A devoted piety and an unworldly life, which had been the rare exceptions, became visibly from year to year more and more the rule. The spectacle, as a whole, was like what we are told of a Russian spring: when, after long months of rigid cold, almost in a day the snow dissolves, the ice breaks up and is borne away, and the whole earth is covered with a rush of verdure. These were bright and happy days for the Church of England. She seemed, or seemed to seem, as a Church recalling the descriptions of Holy Writ; to be 'beautiful as the sun which goeth forth in his might,' and terrible as an army with banners.' Of this great renovating movement, a large part centred in Oxford. At the time, indeed, when I resided there, from 1828 to 1831, no sign of it had yet appeared. A steady, clear, but dry Anglican orthodoxy bore sway, and frowned, this way or that, on the first indication of any tendency to diverge from the beaten path. Dr. Pusey was, at that time, revered, indeed, for his piety and charity, no less than admired for his learning and talents, but suspected (I believe) of sympathy with the German theology, in which he was known to be profoundly versed. Dr. Newman was thought to have about him the flavour of what, he has now told the world, were the opinions he had derived in youth from the works of Thomas Scott. Mr. Keble, the 'sweet singer of Israel,' and a true saint, if this generation has seen one, did not reside in Oxford. The chief Chair of Theology had been occupied by Bishop Lloyd, the old tutor and the attached and intimate friend of Peel: a man of powerful talents, and of a character both winning and decided, who, had his life been spared, might have acted powerfully for good on the fortunes of the Church of England, by guiding the energetic influences which his teach-

ing had done much to form. But he had been hurried away in 1829 by an early death: and Dr. Whately, who was also, in his own way, a known power in the University, was in 1830 induced to accept the Archbishopric of Dublin. There was nothing at that time in the theology, or in the religious life, of the University to indicate what was to come. But when, shortly afterwards, the great heart of England began to beat with the quickened pulsations of a more energetic religious life, it was in Oxford that the stroke was most distinct and loud. An extraordinary change appeared to pass upon the spirit of the place. I believe it would be a moderate estimate to say that much beyond one half of the very flower of its youth chose the profession of Holy Orders, while an impression scarcely less deep seemed to be stamped upon a large portion of its lay pupils. I doubt whether at any period of its existence, either since the Reformation, or perhaps before it, the Church of England had reaped from either University, in so short a time, so rich a harvest. At Cambridge a similar lifting up of heart and mind seems to have been going on; and numbers of persons of my own generation, who at their public schools had been careless and thoughtless like the rest, appeared in their early manhood as soldiers of Christ, and ministers to the wants of His people, worthy, I believe, as far as man can be worthy, through their zeal, devotion, powers of mind, and attainments, of their high vocation. It was not then foreseen what storms were about to rise. Not only in Oxford, but in England, during the years to which I refer, party spirit within the Church was reduced to a low ebb. Indiscretions there might be, but authority did not take alarm: it smiled rather, on the contrary, on what was thought to be in the main a recurrence both to first principles and to forgotten obligations. Purity, unity, and energy seemed, as three fair sisters hand in hand, to advance together. Such a state of things was eminently suited to act on impressible and sanguine minds. I, for one, formed a completely false estimate of what was about to happen; and believed that the Church of England, through the medium of a regenerated clergy and an intelligent and attached laity, would not only hold her ground, but would even in great part probably revive the love and the allegiance both of the masses who were wholly falling away from religious observances, and of those large and powerful nonconforming bodies, the existence of which was supposed to have no other cause than the neglect of its duties by the National Church, which had long left the people as sheep without a shepherd. And surely it would have required either a deeply saturnine or a marvellously prophetic mind to foretell that, in ten or twelve more years, that powerful and distinguished generation of clergy would be broken up: that at least a moiety of the most gifted sons, whom Oxford had reared for the service of the Church of England, would be hurling at her head the hottest bolts of the Vatican: that, with their deviation on the one side, there would arise a not less convulsive rationalistic movement on the other; and that the natural consequences would be developed in endless contention and estrangement, and in suspicions worse than either, because even less accessible, and even more intractable. Since that time, the Church of England may be said to have bled at every pore; and at this hour it seems occasionally to quiver to its very base. And yet, all the while the religious life throbs more and more powerfully within her. Shorn of what may be called the romance and poetry of her revival, she abates nothing of her toil; and in the midst of every sort of partial indiscretion and extravagance, her great office in the care of souls is, from year to year, less and less imperfectly discharged. But the idea of asserting on her part those exclusive claims, which become positively unjust in a divided country governed on popular principles, has been abandoned by all parties in the State."

To say that the tone is not pitched so high throughout as in this passage, is only to say that the writing is not in every line of the very best. Now and then a flaw occurs which spoils the higher harmonies of style. The classical

turns are sometimes forced. For example, in this passage:—

"Such a policy is not simply an attempt to treat what is superannuated and imbecile as if it were full of life and vigour, but to thwart the regular and normal action of the ruling social forces, to force them from their proper channels, and to turn them by artificial contrivance, as *Apollo turned the rivers of Troas from their beds*, to a purpose of our own."

What have Apollo and the rivers of Troas to do with the living politics of our time? The illustration, instead of clenching the fact, suggests the want of truth and reality. Mr. Gladstone is so splendid a scholar that he should stand above the need for such tricks of style.

Historical Selections. A Series of Readings, from the best Authorities, on English and European History. Selected and Arranged by E. M. Sewell and C. M. Yonge. (Macmillan & Co.)

Half-Hours with the best Letter-Writers and Autobiographers; forming a Collection of Memoirs and Anecdotes of Eminent Persons. By Charles Knight. Second Series. (Routledge & Sons.)

Few things could less resemble each other than these two volumes; nevertheless, they have a good deal in common. Each reflects a past life in England. The first, in selections from various standard authors, tells the leading points of English history, or of the history of events out of England which had influences on the character, condition and well-being of the nation. The period thus illustrated in the first of the above works extends from before the Conquest down to the peace concluded between Stephen and Maud. Although the chapters are from the productions of diverse authors, and would seem at first to form but desultory reading, they tell a nearly continuous story, and the editors have shown no little tact and judgment in selecting and connecting them. Curiously enough, there is more confusion in the editors' own introductory chapter than in what they have, so to speak, welded together out of different materials. Thus, at page xii, we are told—"It was the Norman who was destined to imbue the old English race with the energy and refinement which were lacking in them." In the succeeding page we are informed, on the other hand, that, after the Conquest, the Anglo-Saxons were blended with a race "who are supposed by many to have made England what it is at the present day. How erroneous this opinion is—what England was before the accession of William, and how singularly unchanged it remained afterwards—is set forth in the following pages." The editors would seem, moreover, to approve of the supreme temporal as well as spiritual power of the Papacy, exercised with an imperial force over all other sovereigns. Gregory the Seventh's scheme for subjecting the temporal authority of kings to the spiritual power of the Pontiff is described as "intended to exalt the dignity of the Church, whilst at the same time it enabled her to control wickedness in high places." The editors profess to make their extracts "from the best authorities." But of what authority is the anonymous book described as "a small but slightly-known series of Lives of the English Saints"? We know only of one small series of such lives, that which appeared in 1844, and which is as dishonest a work as was ever put forward for sober history. The selection made by the editors gives an account of that royal St. David of Scotland, of whom King James said, he was "a saint for the crown."

From stories of the above remote period we

the young lady to her preserver; and on urging him to tell her his name, she receives the startling and scarcely acceptable answer, "I think—I believe—that is—I had the pleasure—the honour—of waiting on you yesterday, at—in the establishment of Messrs. Jenkinson. A grenadine of very superior quality for evening wear,—sixty-five shillings and sixpence the piece—you must remember, I am sure." Kathleen's embarrassment at this confession is heightened by the confusion and pain which the avowed occasions the young and rather well-mannered shopman, who has just picked her from the water, into which she tumbled from an insecurely placed sketching-stool. The event results in the necessary position; and having thereby put Kathleen and her hero on a footing which they could never have attained had not a sudden surprise thrown down the social barriers that divided them, the author makes good speed to show that the main interest of her narrative is not derived from devices so antique and hackneyed as the introductory accident. Well-looking, well-born, and in no degree wiser or less generous than most kindly English girls of nineteen years, Kathleen is chiefly remarkable for her good fortune in being heiress to a considerable landed estate, of which she will become the unfettered possessor on completing her twenty-first year. But though circumstances have taught her to rate her position at its full worth, she is far too simple and warm-hearted a creature to repulse her rescuer disdainfully when, with many signs of awkward shame, he avows the humility of his station. Rightly conceiving that it is her duty to treat him as though he were a gentleman, she repeats her expressions of gratitude for the great service which he has rendered her, and, after making such further use of him as the exigencies of the moment require, dismisses him with an invitation to call upon her at her sea-side residence on the following Sunday. In compliance with this invitation, George Williams presents himself in due course at 154, Marine Parade, Stormouth, where he is received with great cordiality by Kathleen, and with frigid stateliness by Kathleen's aunt, Miss Thorne, who, whilst seeing the impropriety of admitting the shopman to her drawing-room on terms of equality, is compelled, by her niece's representations and importunities, to ask him to stay and dine with them. Annoyed by her aunt's demeanour to the young man, whose visit is no intrusion, but an act of civility rendered at her own request, and chafing under a notion that her preserver is treated with less consideration than his gallantry and services deserve, Kathleen exerts herself to put him at his ease—a task, by the way, which she does not perfectly accomplish; and before the evening's embarrassing entertainment comes to a close, she promises to call on the following day at his humble home in an obscure part of Stormouth, and take tea with his family.

There is no need to notice each of the steps by which Kathleen, chiefly out of pure desire to act generously to an humble benefactor, but partly out of a spirit of girlish contumacy against the rule of a severely decorous aunt, visits the Williamses in their tiny parlour behind a petty shop,—persuades herself that the Williamses are very charming and superior people,—induces her uncle to secure a clerkship for George Williams in an important London house of business,—and, having thus raised her protégé to a grade higher than the one in which she found him, comes to the conclusion that he is guilty of no presumption in making love to her, and that she would be wanting in magnanimity, and even guilty of despicable mean-

ness, if she were to decline his suit on account of the lowliness of his condition.

The comedy has reached the close of the first act, when George Williams, after winning Kathleen's promise to become his wife as soon as she has come of age, quits Stormouth and goes up to London to fill the clerkship that has been secured for him in the house of Rumney and Rumney, King William Street, and to push forward the work of self-education in polite arts so that he may qualify himself to discharge the arduous rôle of husband to a real lady. Neither less intelligent, nor less honestly disposed by nature than the average of his kind, George Williams is by no means void of meritorious traits; but under the intoxicating influence of Kathleen's attention, the young man loses his head, and obeys the meanest suggestions of his inordinately stimulated vanity. In order that he might make his game with Kathleen, he terminated a struggle with his better self by closing abruptly his former romantic relations with Alice Williams, a girl in his own station of life, whom he had bound to himself by an understanding that differed scarcely at all from a formal engagement; and on arriving in London, inflated with a sense of his own importance and dazzled by the brilliance of his prospects, he soon falls into the hands of evil companions, who easily persuade him that he should not waste time over his books, but should fit himself for his future career by "seeing life" and putting his style in accord with the taste of the Music Halls. A few months are long enough to convert him from a raw simpleton into a dissolute clerk, who, after surrounding himself with vicious associates, demonstrates his natural fitness for a higher social station by embezzling two hundred and fifty pounds of his employer's money. But before he has dropped to this low point of degradation, he is led to believe himself the heir of a wealthy landed proprietor. The events which result in this pleasant misconception are mainly due to the steps which Kathleen takes to disperse the mystery that envelopes her George's birth; and in nothing is the author more successful than in those details of her story, by which she shows how the girl almost succeeds in planting her lover in the affections of an elderly gentleman who, to the wrong of his nephew and heir presumptive, is on the point of acknowledging the dissipated clerk as his grandson and heir-at-law. The strong excitement of this principal portion of the narrative is mainly due to the cleverness with which the writer holds her readers in fear lest the story should have one of three endings, to each of which she in turn seems to incline, though she eventually finishes with a fourth *dénouement*, which, to the reader's lively satisfaction and great surprise, relieves him of the painful apprehensions that would have been partly fulfilled by any one of the anticipated endings. Had George Williams succeeded to Mr. Northington's estate and married Kathleen, the reader's worst fears would have been realized; had he acquired the property and social status that would have accrued to him as Mr. Northington's heir, and been compelled to surrender the lady to Mr. Northington's injured nephew, he would have fared far too well to satisfy the requirements of morality; had the adoption of the third alternative awarded him exposure in a criminal dock, and sentence to penal servitude, he would have met a worse fate than he deserved, notwithstanding the despicable meanness of his worst misdeeds. The unforeseen ending, however, satisfies in every respect the reader's sense of justice, gratifies every wish that he has formed for Kathleen, and accomplishes nothing over which a pitiful

spectator of the play will shed a tear. When Kathleen has been fitly punished for her past folly, she finds a suitable husband in Mr. Northington's handsome nephew; and on recovering consciousness after the illness which ensues on the exposure of his dishonesty and the utter defeat of his ambitious hopes, George Williams learns that he has been saved from the grip of the criminal law and from death by the generous action of the wronged and forsaken Alice, whom, in the insolence begotten by an overdose of success, he threw aside as unworthy to be the sharer of his rising fortunes. From a desire to say nothing that might lessen the reader's interest in the story, we have spoken vaguely of the details of its plot; but we hope we have said enough to satisfy all lovers of a good novel that they will find diversion in the pages of 'Kathleen.'

Laura's Pride: a Novel. By the Author of 'Mary Constant.' 3 vols. (Chapman & Hall.)

THIS is a pleasant and wholesome, but very rambling novel. It is not well constructed; the portions do not hang well together; the interest created in the fortunes of one set of personages is allowed to die out, and quite another series of characters is set up in their stead, who, in their turn, pass away to give place to others. It is true there is a family relationship amongst them all, and Laura, the heroine, belongs to them, more or less; still the story is broken, and the really important part of all is not made sufficiently distinct nor sufficiently explicit. In spite of this defective construction, the story has a touch of genuine human nature and real human interest. The characters are all of flesh and blood; they act and talk as much like rational beings as men and women usually do; but it needs a stronger and more practised hand than the author at present possesses to grasp the various threads of interest, and to combine them into a work of literary art. Laura and Kate Wilson are the charming daughters of a country vicar, who dies one cold winter day quite unexpectedly, leaving his daughters almost penniless. One sister has married an engineer, and is living with her husband and children in Spain, where he is employed on a government railway, and much hampered by arrears of payment. He acts the part of a good brother-in-law, and would gladly give both sisters a home; but a rich contractor falls in love with Kate, and prevails on her to marry him, by the promise that Laura shall live with them. He is a coarse, mean man, and, though fond of his wife, makes her a perfect slave to all his humours. The family interior at Elmhurst is very cleverly painted; there is a delicate tact and discrimination of character shown which is worth half-a-dozen sensational incidents. The mixture of lavish ostentation and the real meanness of the newly-made rich man in all small matters—his coarse, grudging charity to his wife's sister, mixed up with a love for his wife, albeit as selfish as all his other sentiments,—the spaniel-like docility with which his wife learns to love and fear him,—the high spirit of Laura, chafing under a sense of dependence,—the miserable penury to which she is reduced,—her struggle to bear everything for her sister's sake, believing her presence is essential to Kate's happiness,—and the deplorable discovery she makes that she is a source of embarrassment and trouble instead,—are all most delicately and naturally set forth. It is a little art-study in its way. Laura, however, is not without some consolation. A handsome young man, Mr. Hugh Vaughan, the son of the chief gentlefolk of the neighbourhood, makes her acquaintance, and they become attached to each other. Hugh's mother

is a charming Frenchwoman, who wins Laura's heart, and who really loves her after her own fashion. She sees the state of things, and interferes to prevent any definite understanding between the two young people. She cannot prevent Hugh loving Laura, nor seeing that Laura loves Hugh, but she can and does work on Laura's pride so that poor Laura throws Hugh over with much bitterness, feeling that he had used her ill to try to win her heart when he could not marry her. She listens to nothing but her pride, and falls blindly into all the old lady's manoeuvres. This part of the tale is not cleverly managed; it is too long-drawn-out, and there is not sufficient reason given for Laura's inveterate resentment. Laura leaves Elmhurst in a passion, and scarcely anything more is told of the pretty Kate and her husband, who fade out of the reader's sight. Laura goes to her brother-in-law, and a fresh set of characters are introduced. She takes care of the children, and they go to India. She comes back a middle-aged woman; and then the story breaks off and begins again. One of the nieces whom she has brought up comes out as a young lady with a little love affair of her own with a relation of Hugh Vaughan's. It is very prettily told; but by this time the story has drifted far away from Laura. It almost requires an effort of recollection to understand why Laura will not meet Hugh Vaughan or speak pleasantly to him, even when the author professes to make Laura tell her own grievances. Hugh makes an offer, begs forgiveness, declares how much he has always loved her. Laura tells him that he has lost her, and with a refinement of pride and malice proceeds to tell him, with passionate eloquence, how much she loved him once, though she would not let him see it. It seems very imminent that these two old lovers are going to be made miserable for the rest of their natural lives, when a severe nervous fever convinces Laura that she is a fool to ruin her own life, and something worse than a fool to sacrifice a good man's love to her own pride; so she confesses her faults, and allows that she is in the wrong; and at last they have the prospect of being happy ever after. The way in which it dawns on Laura that, with all her pride and self-devotion, she is not really essential to anybody except Hugh, is a clever bit of truthfulness, which would be amusing if it had not a touch of sadness.

The author of 'Laura's Pride' must study the art of constructing a story, or else her clever, desultory bits of life and character will crumble away like sand, and take no permanent shape.

The Bramble Hut: a Biographical Narrative of Prudence Smith. By James Hutchings. 2 vols. (Newby.)

An opponent of capital punishment, Mr. James Hutchings maintains that the death-penalty is retained in our criminal code in compliance with a ferocious instinct which causes men to delight in legalized murder, and that it will disappear from their penal system as soon as Englishmen are sufficiently civilized to forego "the pleasure of hanging" their fellow-countrymen. That any man capable of writing even a poor book from kindly motives should seriously attribute such revolting delight in cruelty for its own sake to the thousands of amiable and conscientious persons who concur with Mr. John Stuart Mill in approving our present mode of repressing the murderous propensities of our darkest social enemies, is a fact worthy of regretful notice. Of the book itself we cannot speak more highly than of the manner in which it is submitted to our notice. The earlier chapters relate in pompous and unimpressive

language the fortunes of a small farmer's daughter, who is so unfortunate as to become the wife of a profligate artisan. Reduced by dissoluteness to poverty, and then driven by poverty to the commission of offences, which though no longer punished with death, are crimes of appalling enormity the scoundrel closes his career on the gallows; and it is insinuated by the sapient author that society erred grievously in ridding itself of the culprit, because his ignominious death on the gallows affixed a shameful stigma to his wife and child who were not participants in his evil doings. It does not occur to Mr. Hutchings that this kind of argument is quite as applicable to sentences of penal servitude as to capital punishments, and that the obloquy which attaches to a murderer's family is the consequence of his crime rather than of his punishment. The second volume deals with events subsequent to the culprit's execution, and shows how his lovely daughter grows up a model of feminine propriety, and wins the heart of her vicar's son, who accosts her in a field hard by his father's house, after the fashion of a mediæval knight wooing an earl's daughter in the pages of an historical romance: "My dear maiden, I am here again to tell you how I love you. Pray accept these roses as a proof that you have forgiven my passionate rudeness, and as emblems of my love!" When the vicar discovers that his son is making love to the felon's daughter he sends him on a visit to Winchester, where, in accordance with paternal directions, the young gentleman is stupefied with drugged wine, and put on board a sloop of war which carries him off to the African coast before he can send a parting letter to his dearest Lucy. Deprived of her noble Winfrid, Lucy dies of a broken heart; deprived of her Lucy, the felon's wife also dies of a broken heart; and all of Winfrid that returns to his native land is his lifeless corpse. At the close of the wondrous narrative Death has a rare innings. "The vicar's son was dead, the old lawyer was knocked down with a fit of apoplexy the week before Lucy's death, and about a fortnight after the vicar's family was in mourning he died, it was said, a wretched and miserable death, talking incoherently about the bottomless pit, the Bramble Hut, ruin beyond redemption, and human blindness and treachery beyond pardon." All which doings are supposed to result somehow or other from Tom Smith's execution at Warwick, and to demonstrate the impolicy and sinfulness of capital punishments.

Such is the stuff which Mr. James Hutchings has the hardihood to put before readers with this apology for his heroine's lowliness: "It is true that the facts refer to persons mixing in a humble sphere of life, but they are not therefore less common, nor their virtue less morally beautiful, nor their actions less heroic, nor their aspirations less noble. The poverty which surrounded the birth and the infamy which marked the death of the world's Redeemer, ought to teach us that the social condition of the individual does not preclude the person from the possession nor the manifestation of great qualities." Since this is Mr. Hutchings's mode of displaying his piety, how does he comport himself when evil passions have possession of his breast?

Almanach de Paris. General Annual of Courts, Diplomacy, Politics, History, and Statistics of all the States in the World. Fifth Year. (Paris, Amyot.)

THERE was a time when the appearance of the old *Almanach de Gotha* on a table, implied the

assertion of a certain intimacy with the cream of the universe. The display of the book might be *roturier* to the ends of his fingers, but he manifested his tastes and aspirations. If he knew nothing of the people he knew their names. He was almost as close to Kings as the old hackney coachman who used to convey the royal crown between the Tower and Rundell & Bridges', when it needed to be cleaned before it could look Parliament in the face.

Revolutions seem to have touched that old almanac as they have touched nobler things, and the 'Almanach de Paris' has usurped its place. It is proverbially said of a very valueless thing, that it is of no more use than an old almanac. The proverb fails alike in application to the *Gotha* and to the *Paris Almanacs*. There is nothing in them as to "snow or rain about this time," no hieroglyphic meaning nothing when printed, and made to mean anything when explained; no signs of the zodiac, figures of planets, or dire insinuations of their influences over various and every part of the body. The *Paris Almanach*, for instance, is a volume of nearly seven hundred pages, yet so small that it may be conveniently carried in a side-pocket, but of a type which that may be read as well as consulted without fatiguing the eyes. It is as a picture with explanations of all the machinery by which the world is moved,—or kept still,—or thrown out of gear,—or put to rights again. It includes all that is grand and imposing upon earth, and therewith it is as good as many a solemn sermon, for if the fifth year's volume be compared with the first, it will be seen that there is nothing grand and imposing for long, and that the roll of the most important personages is one through which the Dance of Death is kept up with such incessant pertinacity, that the very names of those he carries off with him scarcely present in a year or two any memory of their identity.

It is not alone that men die and thrones are toppled over from year to year, but that these ends will come at the most inconvenient moment for historical almanac-makers. Fancy the whole Spanish monarchy, not crumbling to dust, but suddenly falling in hideous ruin about the ears of royalty, just as the *Paris Almanach* was going to press. One consequence is, that while the fact is announced all the diplomatic appointments recorded are those made by the Queen, not those made by the provisional government. To be sure, the Queen never forgets to state that she is only temporarily absent from her loving people, so that, in this age of surprises, and unwillingness on the part of anybody to be sovereign of Spain, except Isabella herself, the old appointments may be the true ones again, before the year is out.

Perhaps one of the greatest contrasts to be found in the *Almanachs* of various years is under the head of Mexico. What a glittering display of names under the Emperor Maximilian! What a significance as to how all things are possible in the brief statement, "President, Don Benito Juarez, ré-élu en Octobre, 1867"! What a remembrance of the Mejia shot with the Emperor, is the name among the present ministry of "Ignacio Mejia, Ministre, Guerre et Marine"! The United States, Great Britain, and Prussia are the only powers recorded as having representatives now in Mexico. The population of the whole of this interesting but ill-fated country is under 8 millions, of whom 5 millions are full-blooded Indians, like Juarez himself. The debt is over 63 millions of dollars, but of this the State only recognizes about 4 millions; and limits its liability to recognition, the interest on it, according to the *Almanach*, not having been paid for some time. The silver mines are set down as yielding about 12 millions

of dollars annually. There is a railroad now from Vera Cruz to Mexico, with a branch line to Puebla, 300 miles in all.

Wherever the volume is opened there is something new in contemporary history to be learnt. The best lad at a competitive examination would perhaps be puzzled to answer who King Tu Duk is, and where he has reigned since 1847. This Tu Duk is the King of Cochin China, the country where the French have had a good deal of fighting without equivalent amount of fortune, or at least of glory. We should observe, that although the order of the volume is alphabetic, exception is made in the case of "France." She stands at the head of the volume, to show that she is at the head of the world, first in art, first in arms, supreme head of civilization. The information on France, from the Imperial family down to minute details as to the governing of the French family generally, is very copious and interesting. Whoever has had the work of editing the book merits praise for the way in which his laborious duty has been performed.

The Stories of Old England. By George Sargent. (The Religious Tract Society.)

Is a tastefully embellished and "well got up" volume, Mr. George Sargent re-tells some of the memorable passages of our national story—such as the Norman Invasion, Thomas of Canterbury's dramatic career, and the Lollard movement of the fourteenth century—with so much skill and mastery of pictorial effect, that he again deserves honourable mention amongst producers of books for children. Historical accuracy with respect to details being no matter of first moment in works that are only intended to convey general notions of past events to little people, we have no need to enumerate the many points where the writer shows either need of further information or disrespect for standard authorities. As there is no stronger evidence than ancient and well-sustained tradition that Wycliffe was a Merton man, Mr. Sargent is scarcely justified in asserting that the reformer "removed to another of the Oxford colleges, called Merton, where he studied very diligently, and became master of all the learning of those times." Merton's right to number the rector of Lutterworth amongst her great men of old time is fully and exactly stated by Mr. Thorold Rogers, who says, in 'The History of Agriculture and Prices,'—"The private history of Wycliffe is very obscure. He has been claimed by Queen's and Balliol, on the strength of his surname appearing in the domestic accounts of those societies, for it is very seldom that the members of any college were designated by their baptismal names. It is notorious that these names were often changed. But the Fellows of Merton believed that Wycliffe was one of their body. He is specially designated in a list of the Fellows compiled in the first year of Henry the Sixth, and the date of his election, no other Fellow being thus distinguished, is added to his name." But this entry in a list compiled thirty-eight years after the Reformer's death, and considerably more than half a century after his presumed admission to Merton, is not conclusive evidence of his affiliation in that society. At best, it only establishes the antiquity of the tradition that he belonged to the college. "In the days of that regency," continues Mr. Rogers, "when John of Bedford was at the head of affairs, and Lollardism was very unpopular in high quarters, ... the acknowledgment that Wycliffe had been one of the Fellows of Merton was just that kind of confession which deserves credit. At any

rate, the Fellows of Merton were popularly called Lollards up to the earlier part of the eighteenth century." Another point on which we do not heartily concur with Mr. Sargent is his selection of an etymological derivation of the word "Lollard." Adopting the old explanation which refers the term to the German "lollen," he says, "the word comes out of Germany, they say; and, as near as can be made out, it means 'praisers of God by singing.'"

This mode of accounting for the word is, of course, more worthy of respect than the simply ridiculous suggestion that it came from Walter Lollardus, who is represented as giving his name to the movement, to which, on the contrary, he was doubtless indebted for his distinguishing appellation. On reflection, few persons will deny that it is more probable that Walter was designated Lollardus from his Lollardy than that the more enthusiastic Wycliffites gained their political nickname from the Cologne martyr. But, though "lollen" is a more reasonable derivation than "Lollardus," it is more than probable that the opprobrious designation may be traced to the Latin *lolum*. In its origin, the word, like most other political nicknames, was a term of obloquy, and was invented for and fixed upon the religious agitators by their disdainful adversaries of the fourteenth century, just as "Whig" and "Tory" were produced and used by the partisans of more recent struggles. To ascertain the source and original significance of the word, we should consider the sense in which it was used by the early opponents of Lollardy; and on this point we get conclusive information from the song 'Against the Lollards' (1381), which runs—

Sed hostis tui populi,
Auctor omnis periculi,
Gravi spumans invidia,
In humo hujus horridi
De fundo sui seculi
Modo jecit zizania;
Que suffocant virentia
Velut frumentum lolliæ.
*
Lollardi sunt zizania,
Spine, vepres, ac lolliæ
Que vastant hortum vineæ.

Giving utterance to sentiments almost universally prevalent amongst the wealthier and conservative classes, the monkish politicians and satirical defenders of ecclesiastical abuses stigmatized the new agitators as the tares and darnels of the Christian vineyard, the outgrowth of seed malignantly sown by Satan for the embarrassment and discomfiture of Christ's gardener, the Church. This pedantic play on a stinging word, no less characteristic of the style of monkish humour than expressive of the animosities of a distant generation, doubtless gave rise to the disdainful appellation, for which a less offensive history was found when the religious principles of Lollardy, separated from dangerous doctrines of mediæval socialism, with which they were at first closely associated and generally confounded, had triumphed over their adversaries and gained the world's respect.

Hints on Household Taste in Furniture, Upholstery, and other Details. By C. L. Eastlake. (Longmans & Co.)

WRITING of the furniture as contributed to the International Exhibition of 1862, we were compelled to lament its almost entire lack of evidence that the producers—we cannot write designers—exercised the smallest share of common sense, much less taste and knowledge of Art, in serving household needs. No order of modern handiwork is so defective in design and true craftsmanship as that upon which we depend for chairs and tables. As to what is usually called upholstery—curtains, coverings,

and the like, the beauty-loving eyes and the judgments of men are shocked by blunders and pretences which, if displayed where usage did not blind us, would be denounced. It is hard to write thus; but let most men look at the legs of their tables, if recently manufactured, the hanging of their window-curtains, or, to go to a craft which has less excuse than others for ignorance of beauty, the shape of their spoons, from the long-stalked gravy-ladle to the attendant of the tea-cup.

These shortcomings of our craftsmen, or, to be truthful, of their customers, are patent to all who use their eyes; yet we go on from year to year in the same or equally hapless grooves, changing our modes of furnishing, not getting rid of the ugliness of our furniture. Millions of pounds have already been spent upon the art-education, as it is called, of our people,—countless thousands of persons are reported as pupils in our art-schools,—year by year the tale goes on, and is said to get big and bigger; yet, as to the common taste, a walk along Oxford Street, where "popular" furniture and upholstery are mostly bought, or in Holborn, which is noted for still cheaper house-fittings, is but slightly more gratifying to the student in art than such a tour would have been twenty years since. Our paper-hangings are still as gaudy as they were two decades ago; our chintzes, which erst retained oriental patterns, are now dismal; and the very diapers of our table-linen are not to be compared, for elegance and aptness, with those which were in vogue at the beginning of the century.

In one respect only can we discern extensive change for the better in public taste; this may result from a temporary whim rather than the growth of better knowledge. This one improvement is in table-glass and its cognates, the chandeliers and gaseliers of our ceilings. Folks have perception of the fitness of these things. Eye-torturing "cut-glass," the results of wasted labour and a material made to belie itself, is relegated to the gin-palace, and vanishing even from the theatres. At the Haymarket, the costly gaselier, that gorgeous fountain of prismatic hues and wonder of the Regency, every tint of which tortured the educated eye, has been hoisted higher than ever in the roof, and its next move will surely be out of sight, to the limbo of great gew-gaws, wherever that may be. This magnificent offence may, let us hope, glorify, in years to come, the biggest hut of some Gold Coast potentate, or "drop" by "drop" flash from the nostrils or the ear-lobes of a thousand of fair Polynesiens. Yet, in spite of this single marked popular advance, it was lamentable to read the outbursts of admiration by amateur Art-critics on the "cut-glass" of the Paris Exhibition. Flashy as the prisms they desired, and ignorant of the common taste, some of our easy-going guides rose to ecstasy about the exploded mode of using ductile and homogeneous glass, as if it had been angular, intractable and glittering crystal. This was while thousands of gracious forms showed tender hues by the side of the old-fashioned gew-gaws, and true critics and men of taste, even without historical knowledge, turned from the toys to the beautiful things.

Of course, good taste is diffused to a certain extent, and, among the educated classes, wiser judgment than that which recently prevailed is observable. This being the state of the case, we welcome such a book as that before us, which is written by a very competent and accomplished student, for the guidance of those who have yet to learn the rudiments of Art as well as others whose knowledge is imperfect. Mr. Eastlake discourses clearly and soundly

of those crafts which supply furniture for entrance-halls, dining-rooms, libraries, drawing-rooms, and bed-rooms; also of wall-decorations, crockery, glass, plate, dress and jewelry. His book is capitally illustrated by examples of his (not, however, always satisfactory) taste. We shall best serve his purpose and our own by quoting what is written here on popular taste:—

"In the eyes of *materfamilias* there is no upholstery which could possibly surpass that which the most fashionable upholsterer supplies. She believes in the elegance of window-curtains, of which so many dozen yards were sent to the Duchess of —, and concludes that the dinner-service must be perfect, which is described as 'quite a novelty.' When did people first adopt the monstrous notion that the 'last pattern out' must be the best? Is good taste so rapidly progressive that every mug which leaves the potter's hands surpasses in shape the last which was moulded? At that rate, how infinitely superior would it be to that of the Middle Ages, and mediæval majolica to the vases of ancient Greece! But it is to be feared that, instead of progressing, we have gone hopelessly backward in the arts of manufacture. And this is true not only with respect to the quality of designs, but often in regard to the actual quality of the material employed. It is generally admitted by every housewife who has attained a matronly age that linens, silk and other articles of textile fabric, though less expensive, are far inferior now to what was made in the days of our grandfathers. Metalworkers tell us that it is almost impossible to procure for the purpose of their craft brass such as appears to have been in common use half-a-century ago. Joinery is neither so sound nor so artistic as it was in the early Georgian era. A cheap and easy method of workmanship, an endeavour to procure a show of finish with the least possible labour, and, above all, an unhealthy spirit of competition in regard to price such as was unknown to previous generations—have combined to deteriorate the value of our ordinary mechanic's work."

After wondering how it happens that most educated persons fancy true taste in them grows, like Topsy, and without cultivation, while they are working hard at "music," "science," and "languages," our critic turns from the general aspect of the subject to one of its most puzzling points:—

"Leaving the moral aspect of the matter, however, out of the question, it must be confessed that to hear a young shopman defining to his fair customers across the counter what is 'genteel' or 'lady-like,' sounds very ludicrous, and even impertinent. Yet in this sort of advice is absolutely contained the only guiding principle of their selection. They choose not what they like best, but what is 'very much worn,' or what their obsequious adviser recommends them as most suitable. Glass, china, table-linen, window-curtains, tables, chairs, and cabinet work are all chosen on this plan. This state of things is the fault, not of the manufacturer, but of the purchaser."

On a matter of detail in applying true Art-principles, take what Mr. Eastlake says about hanging window-curtains. Like much here, it is none the less valuable for being patent to every artist:—

"Curtains were originally hung across windows or doors, not for the sake of ornament alone, but to exclude cold and draughts. They were suspended by little rings, which slipped easily over a stout metal rod—perhaps an inch or an inch-and-a-half in diameter. Of course, between such a rod (stretched across the top of the window) and the ceiling, a small space must intervene; and therefore, to prevent the chance of wind blowing through in this direction, a boxing of wood became necessary, in front of which a plain valance was hung, sometimes cut into a vandyke-shaped pattern at its lowest edge, but generally unpleated. As for the curtains themselves, when not in use, they hung straight down on either side, of sufficient length to touch, but not to sweep the ground."

Now, observe how we have burlesqued this simple and picturesque contrivance in our modern houses. The useful and convenient little rod has grown into a huge lumbering pole, as thick as a man's arm, but not a whit stronger than its predecessor; for the pole is not only hollow, but constructed of metal far too thin in proportion to its diameter. Then, in place of the little finials which used to be fixed at each end of the rods, to prevent the rings from slipping off, our modern upholsterer has substituted gigantic fuchsias, or other flowers, made of brass, gilt bronzes and even china, sprawling downwards in a design of execrable taste. Sometimes this pole, being too weak for actual use, is fixed up simply for ornament—or rather, let me say, for pretending show—while the curtain really slides on an iron rod behind it. Instead of the wooden boxing and valance, a gilt cornice, or canopy, is introduced, contemptible in design and worse than useless in such a place; for not only does it afford, from the nature of its construction, no protection against the draught behind, but, being made of thin, sharp-edged metal, it is liable to cut and fray the curtain which it crowns. The curtains themselves are made immoderately long, in order that they may be looped up in clumsy folds over two eccentric-looking pegs, which bear some resemblance to a small railway buffer on either side of the window. The worst of this needless and ugly complication is that in a London house the curtains are seldom drawn; dust gathers thickly in their folds, the stuff is prematurely worn out and comfort as well as artistic effect is sacrificed to meet an upholsterer's notions of elegance."

The conscience of Mr. Eastlake's "*Materfamilias*" must tell her that all this is true. Let her, however, take heart of grace and mend. Our author will help her mightily in reforming her decorative ways. He is by no means devoid of humour; thus, we commend to the convict of bad taste what he says about her "superior Spanish mahogany wash-stand, with carved standards and marble top, on castors,"—about her shiney pride, the new coal-scuttle, with a bothering or slanderous name, "The Ruskin," to wit,—and her magnificent mystery, the sacred drawing-room carpet itself. Finally, if any "upholsterer" murders Mr. Eastlake, he will die a martyr for Art.

OUR LIBRARY TABLE.

A Story of Two Cousins. By Lady Emily Ponsonby. (Smith, Elder & Co.)

Lady Emily Ponsonby's new book is a novelette of the conventional sort, with character, and devices that have been used so often and criticized so repeatedly that nothing new can be said of them in the way of praise or blame. The two cousins are too well-educated, well-dressed, gentleman-like young men, who spend their youth and earlier manhood in courting the favour of a very rich and cantankerous uncle, and speculating with alternate hope and fear as to the proportions in which the said uncle will divide his estate amongst them. After he has worried and insulted his relations after the fashion of the Anglo-Indian uncles of an exploded kind of romantic literature, Mr. Vere goes the way of all flesh, and, together with his prodigious wealth, bequeaths his nephews and their nearest relatives a burdensome legacy of heart-burning and discontent. The moral of the story is not objectionable; its ending causes no disappointment; and on reaching its last page the reader has derived from its perusal nothing more than a slight sense of boredom, and nothing more agreeable than a faint inclination towards slumber.

The Elements of Heat and of Non-Metallic Chemistry, &c. By Frederick Guthrie, B.A. (Van Voorst.)

We have already expressed our opinion that there are too many books of this class, and that a very imperfect state of knowledge must result from the system which they encourage. This little book is "especially designed for candidates for the Matriculation Pass Examination of the University of

London." Now, the design is to enable the student to acquire so much knowledge of the subjects—Heat and Non-metallic Chemistry—as will enable him to pass this examination, and to acquire this with the least possible trouble to himself. The result of this must be, that in a large number of instances, much is *learned* and but little is *known*. The memory is taxed for a brief period, and since there has not been any real impression made on the mind, that which was *learned* is soon forgotten, and no advance in knowledge results from studies so conducted. There are serious reasons for fearing that we cannot hope for any elevation of our national standard of thought under the influences of the prevailing system of examinations, aided, as it is, by the facilities afforded by such books as the one now under our notice. The tendency is to favour the production of fungoid growths, which are as unenduring as they are rapid. Our examining boards should look to this, and, at once, endeavour to devise methods by which the *quantity* and the *quality* of knowledge should be fairly tested. Dr. Guthrie's book has the merits of clearness and simplicity. The student who, following the author's directions, leaves "a single point in obscurity," so far as such point is explained, must be an exceedingly dull learner. There are but few things to which any objections can be taken. Some of the explanations of natural phenomena, as for example, of the gulf stream, of the formation of fog, cloud, rain, &c., are bald and unsatisfactory; but this arises evidently from the feeling that everything must be explained by the most easy process, that no strain may be put upon the young student's mind. The faults of this little book are the faults of the system which has produced it. Its merits, and they are many, show that the author could do better work if he set himself about it without any thought of "candidates for the matriculation pass," or any others.

The Search for the Gral. By Julia Goddard. (Cassell.)

Miss Goddard has built a modern love story on the foundations of that old allegorical castle which, in Wolfram von Eschenbach's poem, has puzzled generations of critics. No such difficulties arise in the course of the present story. We see from the very first what the Gral will be; we wonder at the heroine's blindness, and yet we feel that it is natural. This kind of love is in the oldest of all the old, old stories, and we are almost surprised at the pleasure we take in it. When we come to analyze the book and its characters critically, we see that Miss Goddard has neither added new types of lovers to the existing stock, nor varied the old types appreciably, nor changed the regular course of love as it flows in so many novelistic channels. Where then, our readers may ask, is the charm of the book? In the book itself, we reply. It is not only that the story of the Gral is woven in with much art; that the life presented to us, both German and English, is pleasing and simple; that the characters are painted with skilful touches, and that, though familiar to us, they are not conventional. We might say nearly as much as this of many books which yet for other reasons we should not be disposed to rate highly. But with the present story, no such abatement is to be made. That praise needs no qualification, and though it may not seem much in what it conveys, it is more in what it excludes.

The Buried Cities of Campania; or, Pompeii and Herculaneum: their History, their Destruction and their Remains. By W. H. Davenport Adams. (Nelson & Sons.)

Mr. Davenport Adams does not profess to give us the results of original research or deep reading. A compendious summary, in a handy and convenient form, designed for the general public, and for the young, is the name which describes both his efforts and their result. He writes sometimes in too magniloquent a tone, and his words are not always such as the young will understand. But then his description of the buried cities includes all the details of their life. The meals, the shows, the plays, the trades of Roman Italy are brought before us with some fullness, and the whole book is copiously illustrated.

Medical Life in the Navy. By W. Stables, M.D., Assistant-Surgeon, R.N. (Hardwicke.)

FOR the sake of "the service" we trust that Dr. Stables is an able practitioner in surgery than literature. A more paltry book on an important subject than this egotistical narrative is not often published. "I have," says the assistant-surgeon, "purposely avoided all technicalities, and tried to render my little history as readable as possible to the million. To the million therefore I leave it, to blame, to praise, or criticize, as they may think fit—satisfied that I have told the truth and done my best." Dr. Stables is very considerate and condescending to the million, who will repay his complaisance by taking a third, or, as he wishes us to call it, a fourth,—alternative of which he says nothing, and instead of blaming, or praising, or criticizing his "little history," will merely leave it alone.

Facts for the People of Great Britain and Ireland; Concerning the United States of America. By the Rev. John Bayley. (Stock.)

THE Rev. John Bayley (late of Richmond, Virginia), has produced a poor manual of familiar facts and questionable statements under the very erroneous impression that the people of Great Britain and Ireland know as little about the United States as of the Celestial Empire. Before a person assumes the teacher's office he should ascertain what are the mental needs of those whom he proposes to enlighten, and then consider modestly his power to satisfy their requirements.

Bunsen's Life.—[Christian Carl Josias Freiherr von Bunsen. Deutsche Ausgabe, durch neue Mittheilungen vermehrt von Friedrich Nippold]. (Leipzig, Brockhaus.)

IT was natural that the memoir of Bunsen which attracted so much attention in England should have met with speedy translation into German. But the choice of a translator might be a question of some nicety. In Professor Nippold, of Heidelberg, we have one who has already shown himself a master of the ecclesiastical history of the period covered by Bunsen's career, and who has been furnished by Bunsen's family with materials which do not seem to have been in the hands of Bunsen's widow. We do not think these further papers add much to the interest of the work for English readers. Some of the notes added by Prof. Nippold are curious in themselves. For instance, Jahn's letter to Bunsen upon his departure for Italy is not merely characteristic of the Father of Gymnastics. "Do not forget," he wrote, "that God never forsakes a German." So too the sketches of Schleiermacher and Neander, contained in a letter to Bunsen from his friend Lütke, have some value beyond the German frontier, while the statement in one of Bunsen's own letters from Rome that Canova was so enraptured with the frescoes of Overbeck and Cornelius as to wish to have them painted in the Vatican, is a significant addition to the details we have of the 'Revival.' But the chief novelties in the German edition are documents relating to the religious disputes between Prussia and the Papacy; the Silesian troubles of 1827-8, the question of mixed marriages, and the Cologne disturbances of ten years later. These questions were intimately bound up with the public life of Bunsen as a Prussian statesman and as ambassador in Rome. This is hardly the light in which we are most accustomed to regard him.

A Short German Syntax, by H. W. Eve, M.A. (Nutt), having been drawn up by the Master at Wellington College, is well adapted for use in classical schools. Mr. Eve has been guided by the same principles as he would have observed if he had been writing a Latin or Greek grammar, and has constantly referred to standard works of that class. His plan is founded upon the analysis of sentences. All the current usages of the language are thus exhibited in a systematic form with great clearness and accuracy, so as to furnish no bad substitute for Greek grammar as a means of mental training.—We are less satisfied with *The Practical Grammar of the German Language*, by A. von Ravensberg (Williams & Norgate), which is not so distinct in its arrangement as might be desired. The author is right in recommending that the pupil should not attempt

to write the exercises till he has made himself master of the part of the grammar they are intended to illustrate, but we think he will find it no easy matter to grasp and retain the mass of cumbersome detail without the aid of any prominent connecting principles.—*A German Preparatory Course, with Exercises*, by E. Schinzel, Second Part (Whittaker), forms the continuation of an easy introductory work, which may serve as a first step to a knowledge of German.

We have on our table *The Triumphs of the Cross*, by Jerome Savonarola; translated from the Latin, with Notes and a Biographical Sketch, by O'Dell Travers Hill (Hodder & Stoughton).—*The Life of Jesus, for Young People*, by the Editor of 'Kind Words' (Hall).—*The Rector and his Friends: Dialogues on some of the Leading Religious Questions of the Day* (Bell & Daldy).—*A Theory of Sight; or, How we See and What we See*, by H. F. Goblet (Chapman & Hall).—*British Sports and Pastimes, 1868*, edited by Anthony Trollope (Virtue).—*The Children's Annual, Third Series* (Edinburgh, Johnstone & Hunter). And the following new editions: *A Manual of Elementary Chemistry, Theoretical and Practical*, by George Fownes (Churchill).—*The "Globe" Edition: The Miscellaneous Works of Oliver Goldsmith*, with Biographical Introduction, by Prof. Masson (Macmillan).—*The Heir of Redclyffe*, by the Author of 'Heartsease' (Macmillan).—*Heartsease; or, the Brother's Wife* (Macmillan).—*The Trial; More Links of the Daisy Chain* (Macmillan).—*The Daisy Chain* (Macmillan).—*Sandford and Merton*, by T. Day (Hogg).—*Busy Hands and Patient Hearts; or, the Blind Boy of Dresden and his Friends*, translated from the German of Gustav Nieritz, by Annie Harwood (Hodder & Stoughton).—*Adventures of Don Quixote de la Mancha* (Edinburgh, Gall & Inglis).—*Watchers for the Dawn*, by Mrs. W. R. Lloyd Hogg).—*Aunt Judy's Christmas Volume*, edited by Mrs. Alfred Gatty (Bell & Daldy).—*Haunted Hearts: a Tale of New Jersey*, by the Author of 'The Lamplighter' (Low).—*Tom Holt's Log: a Tale of the Deep Sea*, by W. Stephens Hayward (Clarke).—*Working Women of this Century: the Lesson of their Lives*, by Clara Lucas Balfour (Cassell).—*The Lances of Lynwood*, by the Author of 'The Heir of Redclyffe' (Macmillan).—*The Young Officer's Companion; or, Essays on Military Duties and Qualities*, with Illustrations from History, edited by Lieut.-Gen. Lord de Ros (Murray).

BOOKS FOR CHILDREN.

Cats and Dogs; or, Notes and Anecdotes of Two Great Families of the Animal Kingdom. By Mrs. Hugh Miller. (Nelson & Sons.)

CATS include lions and tigers, and dogs, by a stretch of cousinship, bring in the hyena as well as the wolf and the jackal. When we say that this is the subject of Mrs. Hugh Miller's book, we hold out to our young friends the prospect of a great treat. Stories about lions and tigers are sure to be popular; and there is a large variety of them, not only in this book, but in human memory. Mrs. Hugh Miller has made a good selection from the floating stock of such anecdotes. If none of hers are very new to us, they will, at least, be new to most children. To children, also, her illustrations will be sufficiently terrible; though we may object that the length of the tiger's body, at p. 71, is out of proportion, and that the jaguar and buffalo, at p. 85, are taking things so coolly that they seem to be having a game of leapfrog.

Tales of Heroes: taken from English History. (Nelson & Sons.)

Alfred the Great, Richard Cœur de Lion, Edward the First before he came to the throne, Henry the Fifth at Agincourt and Joan of Arc are the heroes of this book. The style, the pictures, and the time of publication combine to show that the book is intended for a Christmas gift to the young folks. And as the young folks will not be so critical as to object to Dr. Johnson being described as a virtuous and learned writer, the testimony of whose 'London' is conclusive as to the excellence of King Alfred's reign; as, moreover, young folks have not read Foss's 'Judges,' and are ignorant of the con-

troversy about King Henry the Fifth's treatment of Chief Justice Gascoigne, they will not bother the old proverb by looking a gift-book in the mouth.

Harry's Ladder to Learning. With upwards of 200 Engravings. (Ward, Lock & Tylor.)

THIS ladder is not very high, and the steps are remarkably easy. Beginning with pictures of the simplest objects, it gradually mounts to some of a more elaborate kind, and thence to nursery rhymes and little stories. It will be perfectly safe for children to play on the ladder; they will not fall off from it and hurt themselves; and the sights which its successive steps afford will give them much simple pleasure.

Songs for the Little Ones at Home. (Ward, Lock & Tylor.)

A selection of simple poetry, some of the pieces being familiar, and one or two of them classical. No very great art is shown in the choice of the pieces, or in the "sixteen coloured and sixteen tinted pictures" which accompany them. But, on the other hand, the poetry is well adapted for its purpose, and the pictures will not fail to please.

LIST OF NEW BOOKS.

Alfonso's Preparation for Death, cr. 8vo. 5/ cl.
 The Ministers and Men in the Far North, cr. 8vo. 4/6 cl.
 Beeton's Dictionary of Geography and Gazetteer, cr. 8vo. 7/6 cl.
 Bertram's Harvest of the Sea, 8vo. 12/ cl.
 Book Riddle and his Master, 18mo. 1/6 bds.
 Bow Bells Annual, 1868, ed. by Selby, 8vo. 1/ swd.
 Bullen's Precedents in Pleading in Personal Actions, 3vo. 31/6 cl.
 Burgo's Sermon on Disestablishment, 8vo. 1/ swd.
 Byron's Child Harold's Pilgrimage, illust. edit. 8vo. 12/ cl.
 Carter's Power of Grace, 8vo. 2/ cl.
 Child's Benedicite, or Song of the Three Children, cr. 8vo. 6/ cl.
 Christian Training, a Book for Parents, &c., cr. 8vo. 3/6 cl.
 Cornhill Magazine, Vol. 18, 8vo. 7/6 cl.
 Cressy's Fifteen Decisive Battles of the World, cr. 8vo. 6/ cl.
 Dickens's Life of Grimaldi, cr. 8vo. 3/ cl.
 Dierkes, a Legend of the Victoria Dock, 18mo. 1/ bds.
 Doran's Table Traits with Something on Them, cr. 8vo. 6/ cl.
 Du Chailu's Wild Life under the Equator, 18mo. 6/ cl.
 Dumas's Taking the Bastille, 2 vols. 12mo. each 1/ swd.
 Essays on the Bible, by Author of 'Essays on the Church,' 3/6 cl.
 Good Stories, 18th Series, cr. 8vo. 1/6 cl. swd.
 Goulding's Marooners Island, 18mo. 2/ cl.
 Hawthorne's Note-Books, Passages from, 2 vols. cr. 8vo. 5/ cl.
 Indoor and Outdoor Games, 18mo. 5/ cl.
 Journal Abroad in 1866, for Young Friends at Home, cr. 8vo. 5/ cl.
 Kemp's Imitation of Christ, 18mo. 1/ cl. swd.
 Kirk's Lectures on the Parables of Our Saviour, cr. 8vo. 5/ cl.
 Lee's Nice and its Climate, 12mo. 3/6 cl.
 Logan's Guide to the Christian, &c., 18mo. 1/6 cl. swd.
 Loth's French for Young Children, 18mo. 1/6 cl.
 McCarthy's Heist Debate on the Irish Church, 8vo. 1/ swd.
 Macmillan's Public Life of Queen Victoria, 18mo. 2/6 cl.
 Mangin's Desert World, ed. by Michellet, roy. 8vo. 12/6 cl.
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ORDNANCE SURVEY OF SINAI AND THE GREAT PYRAMID.

Ordnance Survey Office, Southampton,
 Nov. 23, 1868.

THE expedition under Capt. Wilson and Palmer, R.E., arrived at Suez on the 8th inst., and was to camp at Ain Musa on the 11th, on their way to Jebel Musa. The work of the survey has therefore now commenced; and it only remains with the public to say whether, by their contributions to the cost of the survey, it shall be completed. If the party should have time for the purpose, I have instructed the officers to measure and bring home an accurate plan of the Great Pyramid. Strange to say, no accurate plan of this pyramid yet exists. The French savants made the length of the side of the Pyramid about 746 feet, and the distance between the sockets at the four corners about 764 feet, agreeing very closely with the measures of Vyse and

Perring. These numbers give 9 feet as the breadth of the casing-stones, and therefore the distance from the corners of the Pyramid to the furthest corners of the sockets 127 feet,—that is, the diagonal of the square of 9 feet. But on the French plan this distance is made about 29·2 feet, or 350 inches,—and the Astronomer Royal for Scotland from his "own measures" made it also about 350 inches at each of the four corners. These numbers are utterly irreconcilable; in the one case, the finished Pyramid with its casing-stones would entirely cover the sockets cut in the rock, which are about 12 feet square,—and in the other, it would not reach to the nearest part of them. Whilst such discrepancies exist it is impossible to say what was the real length of the side of the Pyramid, or the relation of the Pyramid to the sockets. These points I hope will be cleared up by our surveyors; and we shall then have, as I believe for the first time, trustworthy data for discussing the units of measures employed in the design of the Pyramids.

HENRY JAMES, Col. R.E.

INVENTION OF GUNPOWDER.

November 23, 1868.

WOULD it not be very interesting if such an artillery-man, and such a good antiquary, as Capt. Brackenbury, would tell us what his opinion is as to the date of the invention of gunpowder in China? That it was unknown there in the time of the Poli, and that Nicolo and Maffeo Polo gained favour with Kublai Khan for the making of catapults at the siege of Shiang-fu, was one of the few things I thought I was sure of. I have biographed Marco Polo and his uncle until I am nearly tired of them; but I can find no gunpowder, only Greek fire. Gibbon's opinion is, that it was carried to China from Europe by the caravans of the fifteenth century. Père Gaubil is apparently his sole authority for its antiquity in China. Rabbi Benjamin says nothing about it; and I confess, *en passant*, that I can find no proof that the Jew of Tudela went to China at all. The most I ever made of it was, that he said that from one point he reached (the island Cimrag) he could have got to Ischia in forty days. Carfrini, Ascelin, Rubrugius, are equally silent. Abou Zaid al Hassan (915 A.D.) seems to me to say nothing at all about it. He has certainly been "on the shelf" with me for a year or two, but if he had mentioned gunpowder I should, I fancy, have remembered it. Other European authorities I know not, save at second hand. We must always remember, however, that our more carefully educated officers, particularly if they have studied Eastern authorities in the native languages, can tell the European world much that the European world would like to know; for instance, Col. Yule's book, 'Cathay and the Way Thither.' For the present, the silence of my friend, Nicolo Polo, and of his splendid nephew, Marco, has destroyed my belief in the authority of Chinese gunpowder. Surely during the Genoese captivity, if the grand captive had known anything of it, he would have told it. But he did not, it seems.

HENRY KINGSLEY.

THE HODGSON MSS.

Nov. 24, 1868.

ABOUT four years ago, the MSS. of Mr. B. H. Hodgson were, at my suggestion, presented by my distinguished friend to the Library of the India Office, under a promise from me to do my best endeavour that they should be utilized.

It was, I think, in the early part of last year that Mr. W. W. Hunter, author of the 'Annals of Rural Bengal,' &c., was introduced to me by Dr. John Muir, of Edinburgh. When, in the course of conversation, I spoke to Mr. Hunter about the Hodgson MSS., it was evident that he then first became aware of their existence. Even before they were incorporated into the India Office Library I had inspected them, at least sufficiently to form a distinct idea of their character, and to be convinced of their great value. My description of them to Mr. Hunter aroused his curiosity, and he proceeded to examine them cursorily. On his expressing a wish to explore them leisurely in Scotland, I obtained Mr. Hodgson's consent to the risk of

their being lent, and Mr. Hunter was allowed the loan of them. Regardless of facts, Mr. Hunter has stated, at page 31 of the 'Dissertation' prefixed to his 'Comparative Dictionary,'—"Mr. Hodgson also kindly placed at my disposal two large trunks of manuscripts," * * made over, for safe keeping, to the India Office." I have before me a written engagement from Mr. Hunter to return them to me at the India Office Library, of which he has all along known them to be the property.

Mr. Hunter had previously alleged, in the words quoted by the "Master of Arts," in your last number, that, in the course of his researches in the India Office Library, they passed into his hands. In what sense Mr. Hunter's discovery was the result of his researches, and in what sense the MSS. passed into his hands, must now be apparent.

The trouble that I took for so able and deserving an investigator as Mr. Hunter I do not at all regret, even though his *suggestio falsi* has provoked the interrogatories of the Master of Arts. The direct aid which I rendered him was very unimportant, certainly; but he must have thought differently of it, or he would scarcely have tasked himself to be crooked. In his seeming anxiety to ignore it, he has unfortunately issued in a combination of misstatement and *équivoque*; and, if this letter is his Nemesis, it is not of my evoking. I have found myself inquired about publicly, and—provided the specious implications mooted against me had not turned out to be baseless—on grounds prejudicial to me, both personally and officially. Such things do not refute themselves; and silence on my part would have been interpreted to my disadvantage.

But Mr. Hunter's obligations to Mr. Hodgson are very great indeed; and that they have been inadequately and unappreciatingly testified must be obvious to any one who has turned over the leaves of his new work. And this is the more to be lamented, inasmuch as one is, at present, almost justified in applying to him the words of Goldsmith, that "a due acknowledgment would have made that lawful prize, which may now be considered as plunder."

THE LIBRARIAN TO THE INDIA OFFICE.

32, St. George's Square, Nov. 23, 1868.

AS the remarks of "A Master of Arts" may not come under the notice of Mr. Hodgson in his country retirement, and as Mr. Hunter has just started for India, permit me to call attention to what may prove to be the true explanation. Mr. Hunter explains the reference to the Hodgson MSS. in 'The Annals of Rural Bengal' by his expressions in the Dissertation prefixed to his other work just published, 'A Comparative Dictionary of the Non-Aryan Languages of India and High Asia.' At p. 31 he says, "Mr. Hodgson also kindly placed at my disposal two large trunks of manuscripts, amassed during his long and honoured service in the East, and subsequently made over for safe keeping to the India Office."

HYDE CLARKE.

PRONUNCIATION OF LATIN.

Brookwood Park, Alresford, Nov. 21, 1868.

Duke Thomas, of Genoa, is going to Harrow. Authorities tell us that this is an additional reason why we should pronounce Latin like the Italians. There is but one sensible rule for pronouncing a dead language, which is that every nation should pronounce a dead language as it does its own living language. This rule is, in practice, universally carried out; and every European nation laughs at the mode of pronouncing Greek and Latin by every other European nation; and each is unable to understand the other's pronunciation. A Catholic lady in Madeira, accustomed to the Portuguese pronunciation of Latin, told me that she could not even follow the service when it was performed by an Italian priest. If we are to follow the Italian pronunciation in Latin, I suppose that we should follow the Romain pronunciation in Greek; and before a boy begins Latin and Greek he must learn the pronunciation of two foreign modern languages. Europeans whose languages are analogous have difficulties enough in learning a transpositive language without adding the difficulty of a new pro-

nunciation. At Winchester they think that they pronounce Latin like the Italians because they pronounce the *a* differently from other Englishmen. But, when they sing their 'Dulce Domum,' do they pronounce the *c* or the *e* as the Italians do or either of the *us*? *Πατερ, pater, vater, father, padre, pai, père*, are not derived one from the other. They are the same word altered in spelling and pronunciation from a common progenitor. So, in the main, are the words of all European languages; and to require us all to spell and pronounce the same is to require all Europeans to speak the same language. This would be very convenient; so would uniformity in weights, measures, money, and religion; but, unfortunately, these are not attainable. How would the Italian or Frenchman manage the Greek *th*? The Italian spells and pronounces *Thetis Teti*; and with regard to Latin names, is the Italian *Brindisi* for *Brundisium*, *Otranto* for *Hydruntum*, *Firenze* for *Florentia*, *Tevere* for *Tybris*, better than our English corruptions or those of any other European language? The French blow "*languescit moriens*" through the nose, turn the last *e* into *o*, and the *s* into *g*, ending with *moriging*. Why? Because it is the way in which they pronounce their own language. The Italians do not pronounce "*moriens*" *moriging*. Why? Because it is not the way in which they pronounce their own language. And the French and Italians are both in the right; that is, they both do as we and all others do,—they pronounce the dead language as they do their own living one.

GEORGE GREENWOOD, Colonel.

USE OF WORDS.

1, Cintra-terrace, Cambridge, Nov. 23, 1868.

IN the *Athenæum* of November 21 (p. 679) mention is made of the use of *above*, as in the phrase *x above y*, which stands for x/y in Mr. Nugent's *Optics*. The reviewer adds that "he will be worthy of a statue, if he can achieve success, who shall contract *numerator* and *denominator* into *num* and *denom*." This evidently points to a wish for an easy method of expressing a fraction. But this has been practically solved here at Cambridge, by the employment of the word *over*, which I have frequently heard used and have gladly adopted. In dictating questions, the mention of the word *fraction* is a hint that the quantity is to be written as a *fraction*; and then the mere use of the word *over* tells the student which is numerator and which denominator, as the former is always first mentioned. Now, I hereby propose to all mathematical writers and students "that the use of this word *over* be generally accepted"; and it will, I am confident, be of great use in classes, and might simplify printing very much; since fractions, especially long ones, are very awkward to print. Here is an easy instance. The fraction $x^2 - y^3$ over $x - y$ is reducible to $x^2 + xy + y^2$. Observe how easy it is to say, and how easy to print. We might thus get rid of those awkward fractions wherein one fraction is written over another. Thus, the proposition that *two-thirds over three-fifths* is equivalent to *one and a ninth* is easily expressed and printed; and I am sure the printer must be thankful that I have not written this in the usual way. I am not so sanguine about the convenience of the word *above*; for how is $x^2 - xy + y^2$ to be expressed? Is it x^2 above xy and y^2 , or is it x^2 above xy above y^2 ? The latter, I suppose; but it is rather awkward. The use of *over* is open to no objection; for, in the case of double fractions, we can fall back upon the old expressions, and speak of the fraction whose numerator is $x + y$, and denominator $x - y$, being *over* the fraction whose numerator is $m + n$, and denominator $m - n$. It has, also, the recommendation of being already partially used. But further, if it be required to replace the long words *numerator* and *denominator* by shorter ones, why not use the terms *tale* and *scale*? *Tale* is the Old English for a number; and we already use *scale* to describe the fractional parts according to which plans are drawn. To describe the fraction *three-fourths* as being *three by tale*, and *four by scale*, is to employ terms which any one can readily understand. I, therefore, propose further "that mathematical writers should speak of *three over four*, *three by tale* and *four by scale*, or *tale three*, *scale four*

indifferently and at pleasure." So, too, in the case of algebraic quantities: x over y , x by tale and y by scale, or tale x , scale y , are all shorter than speaking of "the fraction whose numerator is x , and whose denominator is y ." All that is required is, that these terms may find acceptance and be generally employed; but it is always impossible to predict what the general public will accept, and what they will reject. May these be acceptable, and accepted! As for the statue, to be worthy of one is a better thing than to have it.

WALTER W. SKEAT.

ETHIOPIAN MANUSCRIPTS.

British Museum, Nov. 24, 1868.

THE British Museum has lately received an important addition to its literary treasures in the shape of the largest and most valuable collection of Ethiopian MSS. in Europe. When the British troops occupied Magdala, they found there about 1,000 volumes, which King Theodore had gradually brought together in order to form a library for the church which he intended to build, dedicated to the Saviour of the world, *Madhan' Alam* (see Dr. Blanc's 'Narrative of Captivity in Abyssinia,' p. 210). From this mass of MSS., Mr. Munzinger, the consul at Massowah, an accomplished linguist, and Mr. Holmes, of the British Museum, archeologist to the expedition, selected 360 of the finest. The remainder were given to the priests of the church of Chelicot, from whom some of them appear to have been purchased and brought home by both officers and soldiers. The Indian Government, in liberal compliance with the recommendation of Lord Napier, has presented this entire collection to the Trustees of the British Museum, with the exception of a few of the handsomest volumes, which are destined for the Royal Library at Windsor.

Heretofore the British Museum was by no means rich in Abyssinian MSS. The printed Catalogue, drawn up by Prof. Dillmann, of Giessen, comprises only eighty-two volumes, to which must be added about thirty more recent acquisitions. The Catalogue of the Bodleian Library, by the same scholar, has only thirty-five numbers; and even the great collection of the celebrated traveller, M. Antoine d'Abbadie, does not exceed 234 numbers. The mere numerical importance of this latest addition to the national library is, therefore, obvious at the first glance.

In point of age, these MSS. may perhaps disappoint the expectations of some scholars; for, with few exceptions, the greater number belong to the seventeenth and eighteenth centuries, and some were transcribed during the reign of Theodore himself. A considerable number, especially of the liturgical class, contain pictures in the different styles of Abyssinian art.

As regards its contents, the collection fairly represents every branch of the Ethiopian literature, which is, like the Syriac, almost exclusively ecclesiastical, and consists, in great part, of translations from the Greek, Arabic, and Coptic. We have here numerous Biblical MSS., comprising, besides the ordinary canonical and apocryphal books, the Book of Enoch, the *Käfääl* (Liber Jubilæorum, or Parva Genesis), the Ascension of Isaiah, the Paralipomena of Baruch, and the Apocalypse of Ezra. The liturgical section contains MSS. of the Psalter; the *Daggwä* and *Me'raf*, or anthems and hymns for various occasions (with musical notation); Missals, and various other office-books and hymn-books. To this class also belong the *Nagara Maryām*, or discourses for the festivals of the Virgin Mary; the *Gebra Hemāmāt*, or services for Passion Week; the *Dersānāt*, or homilies for the festivals of the archangels Michael, Gabriel and Raphael, &c.

In the department of theology we find such books as *Kärlös*, i.e. Cyril, comprising Cyril's 'Prophetismus ad Imperatorem Theodosium,' the dialogue "quod unus sit Christus," and a collection of homilies by various Fathers; the 'Ancoratus' and other works of Epiphanius; Chrysostom on the Epistle to the Hebrews; the homilies of Severus of Eshmunāin; the works of Mär Isaac of Nineveh; the treatises ascribed to Kälēmētōs, or Clement; the 'Sinōdōs, or Councils of the

Church'; and the 'Didascalia Apostolorum.' Besides these, there are copies of the 'Hāimānōta Abau, or Faith of the Fathers'; Philoxenus of Mabūg on the Monastic Life; the 'Gannata Manakōsāt, or Paradisus Monachorum'; the 'Hawī'; a huge compilation, apparently known by the name of 'Talmid,' drawn up by George, the disciple of Antony the Syrian; the 'Aragāwī Manfasāwī,' 'Faus Manfasāwī,' and others. Here, too, may be mentioned the famous 'Fetha Nagast,' a code of civil and canon law.

In chronological and historical works the literature of Abyssinia is not rich. To the former class pertain the well-known treatise of Abū Shāker; to the latter, the Universal History of George ibn Amdī; the 'Zēnā Aihūd; or, History of the Jews,' by Joseph Ben Gorion; and the 'Kebra Nagast, or Glory of the Kings.' There are, also, two Chronicles of Ethiopia, which may prove both useful and interesting. The one seems, roughly speaking, to contain the history of the latter half of last century; the other is a work of greater extent, commencing with the Creation, but entering into more or less detail from the time of Amda Siyōn onwards. It is brought down by continuators far into the present century. The histories of Alexander the Great, King Sekendes, and Serkis, or Sergius, of Armenia, are rather historical romances than histories. Of ecclesiastical legends there is, however, no lack. Besides the Miracles of Our Lord, of the Virgin Mary, and of the three Archangels, we may here mention the 'Gadla Hawāryāt, or Acts of the Apostles and Disciples'; the 'Senkesār, or Synaxarium,' i.e. the Menologium, or Martyrology for the whole year, generally comprised in two large folios or quartos; and numerous Lives and Acts of single Saints, such as Gylorgis, or George, Eustathius, Takla Hāimānōt, Fasīladas, Lālibālā, &c.

Almost all the above works are in the ancient Ethiopian language; the number of those in the modern Amharic being very small. With very few exceptions, the MSS. are legibly, often beautifully, written on well-prepared vellum; and many of them are not inelegantly bound in wooden boards, covered with stamped leather.

W. WRIGHT.

THE DANUBE.

Pesth, October, 1868.

AFTER a bold curve round all the eastern suburbs of Vienna, their rural outskirts, and the Prater with its noisy *alldes* and quiet solitudes, the broad arm of the Danube, which we quitted at Nussdorf, washes the island of Lobau, about half-an-hour's trip below the city, where the Neptun, a large steamer, lay waiting our arrival. There was a huge heap of baggage to be transhipped, but so early had we started, that by 7-20 A.M. we were on our way down the rapid stream.

There could be no question as to our destination when one looked at the passengers, for by far the greater number showed by their dress that they were Hungarians: not pleasure tourists, but looking as if they were going home after transacting business in the capital. There were farmers with long blue cloaks, tall boots, and black sheepskin caps: traders from the towns with conical-crowned hats, and somewhat of a military cut in their dress; and many others who seemed proud to show the effects on costume of boots and braid. If braid-weaving flourishes anywhere, it should flourish among the Magyars. Apparently Young Hungary delights in a saucy, low-crowned, wide-brimmed hat, *à la Kosuth*, a looped and braided jacket, tight braided breeches, met a little below the knee by shiny black boots fitting close to the leg—such as were once called Hessians. It may be that different states of patriotic feeling are represented by style, for on some of the jackets the braid was so profuse, and the loops were so long and heavy as to look quite burdensome, while others bore short simple loops and but one stripe of braid. Not content with one thickness of woollen on a hot day, many of these young men wore also a still thicker woollen cloak; and it was amusing to see how they wrapped themselves up whenever the breeze brought us a waft of coolness from the meadows. In this, however, they are not singular, for even in Vienna, on

the hottest days, well-dressed persons may be seen carrying on their arm an overcoat or a rug, which they put on when a cloud passes over the sun.

Besides all these, there were traders from Wallachia and the Turkish frontier wearing the fez and fur-trimmed gowns; and a party of Jews in black gowns and umbrella-like hats; and about thirty soldiers in long white cloaks, who stretched themselves on the deck as if in bivouac. Among the whole number of faces there were, perhaps, a dozen which in form and expression showed unmistakable signs of Tartar origin, and by observation of the different groups it was possible to trace the gradations by which the oriental features passed in to the prevalent Hungarian expression. The women were neither remarkable for good looks nor for apparel. They might have walked along Oxford Street without being regarded as strangers.

But to turn from passengers to the river. The Danube is wilder of aspect than above Vienna; the banks, left to nature, are rough and ragged, broken by patches of swamp, sedgy inlets, and belts of willows and alders that seem endless. There are low hills, slopes of vines, and rocky bluffs, and we pass Hainburg and Theben, two places which form, as is said, the Danube gate of Hungary; but there is something about them which reminds one of the most dejected towns in Ireland. Pressburg, the coronation borough, is a poor looking town, disappointing to a traveller who, as he looks at the low hill up which the kings of Hungary used to ride after their crowning to flourish St. Stephen's sword, expects to see a town with at least some respectability of aspect. One might fancy that, as in Eastern cities, the inhabitants of Pressburg have for some generations been trying not to look too prosperous. Below Pressburg the channel is impeded by shoals, across which we ploughed our way heavily, and always more were to be seen as we looked ahead. The captain held a consultation with his controller, and our vessel was brought up by running her nose into the bank, where we waited about twenty minutes, till the Orsova tug came alongside, when we underwent the annoyance of another transhipment. Drawing less water than the Neptun, the tug had scarcely room for passengers and baggage, so that comfort or pleasure was out of the question. However, we made the best of it, but with misgivings, for there were places where it seemed as if the Orsova must stick fast; and all the while the four steersmen at the wheel gazed forwards with lynx-like eagerness. The banks offered but little to divert us, the only change in the monotonous features being large herds of long-horned cattle standing in the pools and shallows of the shore, and with the swinging to and fro of hundreds of tails, presenting a ludicrous spectacle.

Two hours of this penance carried us clear of the shoals; and then another shifting, but a welcome one, for it was into the Gisella, the finest boat on the river. How glad we all were to exchange the tug for her spacious decks, where we had room to walk about or recline at our ease! Moreover, dinner was ready—an excellent dinner, with good beer, good wine and fruit, and at reasonable cost.

"Raab!" was called, and I ran up on deck to look at the town; but there was nothing in sight except an ugly high bank, like a half-finished railway slope, over which peeped the top of two roofs. It was Gönyös, a village of thatched houses, and the landing-place for Raab, which lies a few miles inland, in a damp, green plain. Then we passed Komorn, and the mouth of the Waag, a stream that at its confluence looks wider than the Danube. We all gazed intently at the famous fortress, and the Hungarians took occasion to congratulate themselves on the glorious fact that the image of a Virgin which has stood for years on one of the bastions still stands to testify that the stronghold of the Magyars has never been captured.

The Gisella seemed inclined to make up for lost time, and our voyage went merrily, for there were no more shoals. One of the much-braided Hungarians, who looked like a swaggerer, but who proved to be a civil-spoken gentleman, having ascertained my nationality, called a few of his companions, and began to question me concerning England. "Yours is the country for money," he said: "if you had the Danube, you would soon make it navigable."

able."—"Why should not Austria make it navigable?" I replied.—"Ah! why? 'Tis want of money. Austria has no money." To which I rejoined, "It is a very moderate estimate to put the army of Austria at 100,000 men; and very moderate to reckon that each man costs the state half-a-florin a day. Well, send that 100,000 men home to the fields and the workshops, and Austria may spend 50,000 florins a day in dredging the Danube. That's the way to have money enough."—"Ja, ja, that is true; but"—Of course there was a but.

A Transylvanian took up the talk. "It is not a pleasant thing to be beaten; but I and all my countrymen are glad that Austria was beaten in the late war. I am an Austrian subject, yet I say that. The hills of Transylvania are full of metals,—we grow wine enough to supply the whole of Europe; yet we have not a single railway. Now, we say Austria has no longer to trouble herself about Italy, or about Germany; she has time to think about her Slavonic provinces, which, after all, are her great strength; and so we are glad that Austria was beaten." The Hungarians naturally supported this sentiment; but it is not confined to the Slavics, for in Vienna and other parts of Austria similar utterances were confided to me by German-speaking patriots, who foresee that in her natural and industrial resources Austria has a future of which any empire might be proud. But she must say to Europe, "You let me alone, I'll let you alone."

Gran, with its proudly-situate cathedral, came in sight, and was soon left behind. Then, as the sun went down, the party of Jews stood up, and looking to the west recited prayers, swaying themselves the while backwards and forwards. One of them, singularly majestic and venerable in appearance, might have been taken for a Hebrew of the ancient days—one of the elders of the people, who sat in the gate. Then, with the twilight the air grew chilly; the soldiers wrapped themselves in their white cloaks, and huddled together on the deck for warmth. Other passengers bestowed themselves in nooks of the baggage and went to sleep. The Hungarian came to me again, and begged me to talk about London; and while I talked, one and another came around until I had a considerable audience. And how eagerly they listened! It seemed as if they would never tire of hearing about London; and when I told them that I lived there when at home, an admiring "Ah!" broke from the whole group.

Later in the evening the Jews went through another recitation of prayers, in the same way as before. Then, more of the passengers crept away to sleep, for the hour grew late. Then, we passed Margarethen Island,—stopped at Buda to land passengers,—saw a long line of lights on the opposite shore,—slanted across the stream and under Tierney Clarke's handsome suspension-bridge,—and, at 10'45, were landed on the Donau Zeile, at Pesth. Shoals and transhipments had delayed us nearly five hours. W. W.

VESUVIUS.

Naples, Nov. 13, 1868.

Vesuvius is again suffering from one of those attacks of intermittent fever which first manifested itself on this very day last year. It was on the 8th of October that the lava began to flow more copiously; and from that time to the present day, "the instruments in the Observatory have remained," says Prof. Palmieri, "in a certain state of agitation, which varied from day to day. For three days this agitation has become stronger and more continuous, and the cone has not failed to give indications of greater activity. Finally, on the 10th inst., through a new fissure in the small or upper cone, there issued a fresh current of lava, which flows over the declivity of Vesuvius towards the north-east. The smoke pours forth more copiously, projectiles are thrown into the air with greater frequency, and the detonations of the mountain are marked by considerable intensity. The road to be pursued in order to see the lava, without ascending the cone, is that by the Atrio del Cavallo, passing by the Observatory." On the 11th, the Professor announced that "the eruption of Vesuvius has not only continued, but has in-

creased. The lava flows abundantly, and the whole of that part of the sky which is immediately over the upper part of the mountain is illuminated with extraordinary brilliancy. To the observer not initiated in the mysteries of science, the eruption would appear to threaten considerable proportions." The guarded manner in which the Professor expresses himself is equivalent to writing, "much may be said on both sides." He does not express any decided opinion, so that whatever happens the man of science is safe. Meantime the eruption does increase; during the whole of yesterday a discharge of smoke and lava was most abundant, and last night the effects were splendid. A long tongue of fire was shot up to a great height every instant, and through the heavy smoke which rolled around and almost obscured the base, the reflected light was very brilliant. It is worthy of observation that this fresh access has occurred about the time of the change of the moon. This morning the column of smoke is less dense, and the heavy north wind is beating it down on Torre del Greco, which lies just below.

November 17, 1868.

This will follow quickly on the traces of my last letter, which was unavoidably delayed, and it will tell you of the great explosion which seems to have been in course of preparation for twelve months. From the 13th of November, 1867, to the present hour, Vesuvius has been more or less actively grumbling, and fuming and flashing, but never having the courage or the power to come to a good blow up. We had grand spectacles last year, and at the beginning of this; from time to time the mountain has dazzled and tantalized us, and then retired within itself. On the 8th of last month it flared up and poured its wrath down to the foot of the great cone; but three or four days ago it plucked up, redoubled its efforts, and now we have one of those gorgeous spectacles which few have ever the privilege to witness. It was about the 10th inst. that it began to be more especially active, as I have already reported, so much so, indeed, as to lead "persons not initiated in the mysteries of science," to quote the words of Prof. Palmieri, to believe that a grand eruption was coming. Being one of that unhappy band, I indulged in what was condemned as a delusion, and am now enjoying the reality. Ever since the day alluded to the eruption has been greatly on the increase, though from the state of the weather the eye could not always mark it. On Saturday night, however, a strong north-easter having cleared the sky, a column of fire was distinctly visible, rising to a great height. To compare great things with small, it rose as the flame responds to the puff of the bellows; but the workman was rapid in his movements, and this great red column ascended at very short intervals, of a few seconds only, bearing with it in its course showers of burning fragments. Well, I watched it until I was wearied of wondering, and expected what the next day would bring forth. Sunday was murky and the clouds obscured the mountain during the day, but at night it cleared, and a marvellously beautiful spectacle presented itself. The side towards Naples was bathed with lava; scorching, red hot, it flowed down in one continuous stream from the very summit, out of that fissure which was opened last week. Not a stream, but a river it appeared, so copiously it flowed round at the base of the little hill of S. Salvatore, on which the Hermitage stands. Yesterday morning, if not so brilliant a spectacle,—as how could it be by day-light!—the phase of the eruption was grander and more imposing. The smoke, ashes, stones, whatever went to form that dense mass, surged up in one gigantic body, like that of the Genius who might be supposed to have been bottled up within the bowels of the mountain. Out he came, circling and expanding as if his mighty limbs had been cramped within the narrow precincts of his prison-house, until he rose in all his great proportions, and plunged his head into the upper clouds. It was a remarkable feature in this dense mass that, seen through a glass, it appeared to be formed of an infinite number of rings or circles, which, after winding and winding about, became welded together, and went up some 2,000

feet in height. The swelling outline of this huge body was lit up by the rising sun, at least towards the east; and the contrast of colour, of shade and light, gave to the scene a magic effect. From the summit to the base of the great cone, and far beyond,—for there are now three cones formed,—a white cloud of vapour rises and marks the course of the lava. It is coming down rapidly, and threatens, though it has not yet reached, the cultivated ground. The vapour is not of one uniform height; for where the lava has filled a hollow, and is in greater mass, it rises higher than it does above those spots over which it has coursed more rapidly. A south-west wind carried the smoke inland; so that we have no tales to tell of streets and houses being covered with fine dust, and of persons being half-choked, as I was myself by the eruption which rocked Torre del Greco. Last night, when night fell, the curtain rose, and displayed as gorgeous a spectacle as I ever witnessed. A sea of liquid fire covered the mountain in the direction of Naples, and bathed it from the summit to the base.

OUR WEEKLY GOSSIP.

On Monday next, the day of their patron Saint, Andrew, the Royal Society will hold their Anniversary Meeting, and their President, General Sabine, will deliver the annual address, and present the medals—Copley, Royal and Rumford—to the gentlemen who have been honoured by an award. The past year has been one of much scientific activity, as the President's address, when published, will probably show. After the meeting, the Society and their friends will dine together at Willis's Rooms.

The Marquis of Bristol will preside at the Annual Meeting of the Archaeological Institute, to be held at Bury St. Edmunds next year.

According to a Report of Military Experiments last week at Shoeburyness, the largest range on record was made on that occasion by Mr. Whitworth's nine-inch muzzle-loader gun of 14 tons firing a shot of 250 lb. with a charge of 50 lb. The range was 10,300 yards, which exceeds by 225 yards that made by a seven-inch Lynall Thomas gun.

Cambridge shows a laudable readiness in giving encouragement to the prosecution of other studies than those included in the usual course of mathematics and classics. We have on several occasions had the satisfaction of announcing the establishment and award of college scholarships and exhibitions for proficiency in physical science, and we are now happy to state that a Sanskrit scholarship has been founded at Trinity College. This is the only way to make the Sanskrit professorship recently instituted really effectual in promoting the study of that difficult but valuable language. If other colleges followed the good example thus set, the agitation for the introduction of comparative philology into the Classical Tripos may be soon crowned with success.

The Rev. A. N. Grimley, M.A., Head Master of the Skipton Grammar School, has written to us, admitting that by providing him with premises, in which he might extend the field of his professional labours, his fellow-townsmen would violate one of the first rules of political economy, but he maintains that such a transgression of economical law would be prudent and commendable because it would not be without precedent. "You," he urges, "would say, as it seems to me, Why should the good public, so observant of the rules of political economy in its dealings with doctors, merchants, and journalists, transgress those rules to please the schoolmaster? The only reason which I can give is this: Because English custom sanctions the breach of the dread rules, always has sanctioned, and always will sanction, until the laws of political economy receive the exaltation of being considered as secondary only to the Decalogue." To say that custom sanctions an objectionable custom is no demonstration whatever of the fairness and wisdom of the usage under consideration. Most of our old grammar-schools were built and made over to schoolmasters on the understanding that the instruction afforded in them should be partly or altogether eleemosynary; and until Mr. Grimley shall

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have modified his scheme so that it offer some return in gratuitous or partly gratuitous services for the contributions solicited from the public, it may be fairly charged with aiming at the creation of establishments radically different from the old grammar-schools and also from the modern institutions to which his letter draws attention.

An American contemporary, in giving an account of trials of different insulators for telegraphic wires, remarks, that of the galvanometers used in the experiments, the one invented by Prof. Thomson was the best: that the delicacy of this instrument excels by five times the best French instruments, and hereupon he adds, "there is indeed no question, that in all such matters, if connected with the application of scientific principles and accurate measurements to the practical working of telegraphic lines, the English are decidedly in advance of all other countries. On the other hand there are a vast number of ingenious contrivances and simple ways of securing good results in constant use here (United States) which are unknown abroad."

A certain literary interest connects itself with the recent death in the hunting field of the 18th Baron Somerville. The family came in with the Conqueror. The elder branch got lands in England, the younger lands and title in Scotland. In the last century, Somerville, the poet of 'The Chase,' represented the elder branch. His love of sport and of drinking brought his estate, however, to the brink of ruin. He was a bachelor, and in consideration of the burthens on his property being paid off by his kinsman of the younger branch, the 18th Lord Somerville, the poet settled the reversionary of his estates upon that Scottish baron. On a part of the land thus acquired the 18th lord has met an early death.

In a paper read before the Geological Society, Mr. Hull shows that the coal-fields of Lancashire and Yorkshire were once united, and that they were broken and separated by the upheaval of the long range of hills known as the Pennine Chain, or "backbone"; and, in treating of the denudation of the district, he says, when we compare the phenomena of different periods, "those of the Pennine Chain, as it was originally, and of the region of South Lancashire and Cheshire as it is now, I cannot but feel satisfied that the results of sensation have been vastly more important than those of frost, rain and rivers in sculpturing the surface of this part of England during successive geologic epochs." Speaking in another place of the limestone district of Derbyshire, Mr. Hull states that it was built up in the sea as a coral-reef, and not far from the shore, as is the case with the Great Barrier Reef along the coast of Australia.

A new work, by Prof. Gervinus, on Handel and Shakespeare, is creating great interest in musical circles abroad. No doubt an English translation will speedily be brought out.

Herr Freiligrath the German poet, for so many years resident among us, has definitely settled at Stuttgart, now become the literary centre of Southern Germany.

Prof. Reinhold Pauli, the German historian of England, for some time past appointed to Marburg, has been elected as a Member for that University to the Upper Chamber of the North German Parliament.

Oh this English of ours! We shall really be obliged to take up the whole pavement. Mr. E. T. Stevens writes from Oxford that we ought not to say "Don't do more than you can help," but "Don't do more than you cannot help." And logic is with him. The sentence means, "Do not do more than you are obliged, i.e. than you cannot help." There has been perhaps confusion between "Do not do what you can help" and "Do not do more than what you cannot help." But so strong is usage that it cost us reflection to see the identity of more than cannot be helped with what is given voluntarily. As to the way in which the matter arises, it is important to note that the dropping of negatives which is so clear in French is not unknown in English. For example, "we can but try" means "we can nothing but try." This but is

be-out: the Scotch preserve the be-in; and so but and ben for the outer and inner parts of the house. This be seems to be the prefix in *beide*, *before*, &c., and if it be the prefix in verbs, would seem to indicate completeness. Thus, *begirt* is girt all round; *beheaded* is quite deprived of the head; and so on. "Be-out try," exclude trying, and we can what? Nothing: "we can nothing but try," "we can but try." In interrogatives, it is more natural to put the question of *anything* when you expect the answer *nothing*. Thus old Drant, in his Horace, translates *spectulum admissi*, &c., by—

My friends, admitted to the place,
Could ye [anything] but laugh apace?

This instance is harder than the one we began with. By thought we manage to recover the dropped negative in "cannot help" and to see its necessity. But, though the "nothing" in "we can but try" reinforces the sense, we cannot make our English ears feel the want of it. The excluded negative left its meaning fixed in the *but*. Such things happened often: perhaps the most recondite instance is the word *sum*, which now always means the addition of several numbers, except as a school-boy's question. Did the schoolboy take a name from his first rule, and apply it to all sorts of processes? Not a bit of it. *Summa* was the word for *number*; in the Latin treatises a number to be subtracted is *summa deducibilis*. The addition of several numbers gave a total, *summa totalis*, still preserved in *sum total*, which many persons think is tautology: of course, they say: the *sum* of numbers is their *total*. But the truth is that *total*, when it dropped off, left its meaning in *sum*, which thenceforward did duty for both words. We have done more than we could not have helped.

The well-known series of Tauchnitz editions of English authors has nearly reached its thousandth volume, and the enterprising publisher proposes to make that volume an edition of the Authorized English version of the New Testament, beautifully printed in so-called old-faced type, enriched with foot-notes by Dr. Tischendorf, giving in English the translatable readings of the Sinaitic, the Vatican, and the Alexandrine MSS. In order to secure exact accordance with the phraseology of the English version, the whole has been revised and collated by Mr. B. Harris Cowper.

Count Bismark, who only a short time since was about the best-abused man in Germany, appears recently to have become the popular idol, of North Germany at least. A biography of the statesman, illustrated by some of their best artists, has run quickly through several editions.

To provide for the well-being of the children of affluent parents, some of our social reformers urge that the mothers of our upper ten thousand, should put their nurseries under the control of a superior class of nurses who, from having been born and reared in the gentle ranks of life would, it is presumed, be gentler and more intelligent rulers of the nursery and play-room than the servants ordinarily employed to minister to the wants of prosperous infancy. In commercial England, where families are continually dropping from wealth to poverty, there are hundreds of gentlewomen who, lacking the qualifications to be governesses and teachers in the higher ranks of the scholastic calling, would gladly accept employment in the nurseries of rich people, if they could do so on terms compatible with their self-respect. Apart from certain sentimental whimsicalities from which it would be advantageously relieved, the proposal appears judicious and practicable; but since the new nurse, on getting into her official harness, would be in no respect different from a superior nursery governess, we do not see what good is likely to result from giving her the more dignified title of "Lady Superintendent of the Nursery." It is absurd to suppose that this magnificent title would secure for its bearer the homage of the servants' hall, or the respect of the drawing-room. Labour of a merely humble kind cannot, any more than labour of a despised kind, be rendered honourable in the opinion of ordinary mortals by giving it a pleasant designation. The Southern planters did not change the nature and repute of slavery by persistently calling their slaves "servants." So far as it had any effect, the verbal

trick tended to render free service as odious and despicable as compulsory labour. No feminine title can be more honourable than governess—the lady who governs; but it has failed to secure for ordinary governesses the measure of respect which our correspondent solicits for the ladies who are about to superintend. The recommendation of gently-nurtured and highly educated nurses may, however, result in beneficial action.

A second suspension bridge over the river Niagara will shortly be open to the public. It spans the river just below the American Fall and Clifton House, the distance being 1,264 ft. 4 in. The two cables, each consisting of seven wire-ropes, are 1,900 ft. in length, and 2½ in. in diameter. This new bridge exceeds in length that three miles below the Falls by 464 ft.

Robespierre has come unexpectedly before the world as a poet. The following pretty lines, in his handwriting, have been found among the papers of a deceased old lawyer of Toulouse. The *Messenger du Sud-Ouest*, of Agen, inserts them, through favour of a friend:—

À deux époques de la vie
L'homme prononce, en bégayant,
Deux mots dont la douce harmonie
A je ne sais quoi de touchant:
L'un est MAMAN, et l'autre J'AIME;
L'un est créé par un enfant,
Et l'autre arrive de lui-même
Du cœur aux lèvres d'un amant.
Quand le premier se fait entendre,
Soudain une mère y répond.
La jeune fille devient tendre
Quand son cœur entend le second.
Ah, jeune Lise, prends bien garde;
Le mot J'AIME est plein de douceur,
Et souvent tel qui le hasarde
N'en connaît jamais la valeur.
Il faut une prudence extrême
Pour bien distinguer un amant.
Celui qui mieux dit "Je vous aime!"
Est plus souvent celui qui ment;
Qui ne sent rien parle à merveille.
Crains un amant rempli d'esprit.
C'est ton cœur, et non ton oreille,
Qui doit entendre ce qu'il dit.

MAXIMILIEN ROBESPIERRE.

A firman has been granted for a new English paper in Constantinople, to be called the *Levant Times*.

For the next writer on the history of clothes, we make two or three extracts from the Shuttleworth accounts of the Chetham Society, A.D. 1605.—"March, for ij calfskines, to be the boyes, eyther of theym, one paire of briches, ijs. viijd.; one shippe skynne, to be the boye Whythead a dublet, viijd. (page 160). January, 1602: Clothe, to be the cowe boye a pair of stockings, xvijd.; and for makinge the same upon his [the tailor's] owen charge, ijd. February, 1601: Two calfe skines and ij shippe skines, to be coweboy a dublete and briche, iijjs.; course kanves for lynyng to the same, xxd. In the same year a boy was paid 2d. a day for kepinge crowes furth of wheat." In June, 1605, we have the cost of a Latin Accidence, or Grammar,—perhaps a reprint of Wynkyn de Worde's,—"Paid in Whalley for a booke called a *naxcedence* for the boy Shuttleworth, iijjd." This same price of 4d. was paid in the same year for "one quarte of tarre to marke lambes" with, and also for a carpentering job, "for axelinge a cart that brake by the waye when we went for bricke," and, lastly, for "one bottell of aquivita." A bottle of brandy for a Latin grammar. Who will change?

A highly interesting and important archaeological discovery has recently been made near Hildesheim by a party of Prussian soldiers, whilst making excavations for rifle butts for the military in garri-son at that town. It consists of a great number of plates, dishes, vases, drinking-cups, candelabra, &c., all of pure silver, and of most elaborate workmanship. The largest piece is the cover of a vase which, though much oxydized, still shows chasings in high relief of stags, dogs and other animals. Another work of great artistic value is a drinking-cup, eight inches high, with two handles covered with vine leaves and masks exquisitely wrought. Another piece consists of a flat vase, on the inside of which is represented a beautiful full-length figure of Minerva, the helmet, regis and other attributes being gilt. Another vase bears a gilt medallion of

the infant Hercules strangling the serpent. At first it was supposed that this great treasure belonged to some person of comparatively modern times who buried it for safety, and that the objects appertained to the Renaissance period, the workmanship being ascribed to Ghiberti, Cellini and other eminent Italian artists. But according to a report made on the articles by a Commission of archaeologists and others specially appointed by the Prussian Government for this purpose, they belong to the best period of Roman art. Some members of the Commission are of opinion that the objects formed part of the camp table-equipage of a Roman General, and even conjecture that they may have been some of the spoils taken from Varus after the defeat of the Roman legions under him, by the Teutonic Commander Arminius. Varus, classical readers will remember, was a Roman proconsul, and after serving as Governor of Syria was appointed Commander of the Roman forces in Germany. He is stated to have returned from Syria with an enormous amount of treasure, a portion of which he carried with him to Germany. Being defeated by Arminius he killed himself. What renders the connexion between the treasure in question and Varus the more probable, is the circumstance that the locality where he was defeated is not more than thirty miles from where it has been discovered. We may add that Dr. Bendorf, of Göttingen, has succeeded in deciphering twenty-four inscriptions on the vases engraved in ancient Roman characters. These inscriptions will be shortly published in the *Göttingen Archaeological Journal*. Another very interesting feature of the discovery is, that on nearly every piece of plate is inscribed its weight, which it is believed will go far to set at rest the vexed question of what the Roman weights really were.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SEVENTH ANNUAL WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN. 5, Pall Mall East. Ten till five.—Admission, 1s. Gas on dark days. WILLIAM CALLOW, Secretary.

SIXTEENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES BY BRITISH AND FOREIGN ARTISTS IS NOW OPEN at the French Gallery, 120, Pall Mall, from Half-past Nine till Half-past Five o'clock.—Admission, 1s.; Catalogue, 6d.

EXHIBITION OF CABINET PICTURES IN OIL.—Dudley Gallery, Egyptian Hall, Piccadilly.—The Exhibition is OPEN Daily from Ten till Five.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

PICTURES AND WATER-COLOUR DRAWINGS of the British and Foreign Schools of Painting selected with great care from the Studios of the different Artists. In calling attention to these, T. M. Lean has great satisfaction in soliciting a visit from Collectors and others to inspect them.—R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Barter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Clarkson Stanfield, R.A.—Meissonier—Alma-Tadema—Gérôme—Frère—Lamotte—Fadon, R.A.—John Phillip, R.A.—Leslie, R.A.—D. Roberts, R.A.—Eaton, R.A.—Goodall, R.A.—Cooke, R.A.—Pickersill, R.A.—Erskine Nicol, R.A.—Le Jeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—Lidderdale—George Smith—Linnell, sen.—Peter Graham—Oakes—H. W. B. Davis—Barter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

AN EARTHQUAKE IN ENGLAND.—New Lecture, by J. L. King, Esq., 'On Earthquakes and Volcanoes,' Monday, Wednesday, and Saturday, 2 and 7.30.—Prof. Pepper's Lecture on 'The Solar Eclipse Seen in India,' Tuesday, Thursday and Friday, 2 and 7.30.—New Electric Organ, daily at 2 and 7.30, by Herr Schalkenbach.—'La Belle France and the Maid of Orleans,' daily at 4 and 9, by Mr. and Mrs. Robert Coote.—'An Old German Story of alleged Spiritual Visitation,' entitled, 'The Spectre Barber,' with Marvellous Effects.—At the ROYAL POLYTECHNIC.

SCIENCE

SOCIETIES.

ROYAL.—Nov. 19.—Gen. Sabine, President, in the chair.—Dr. Bastian, Mr. Vernon Harcourt, and Admiral Cooper Key, were admitted into the Society.—The following papers were read:—'Second List of Nebulae and Clusters observed at Bangalore with the Royal Society's Spectroscope,' preceded by a Letter to Prof. G. G. Stokes, and 'On the Lightning Spectrum,' by Lieut. J. Herschel, R.E.—'Products of the Destructive Distillation of the Sulphobenzolates, No. II.,' by J. Stenhouse, LL.D.—'Compounds isomeric with the Sulphocyanic Ethers.—II. Homologues and Analogues of Ethylic Mustard-oil,' by A. W. Hofmann, M.D.—'Account of Spectroscopic Observations of

the Eclipse of the Sun, August 18, 1868, in a Letter addressed to the President of the Royal Society,' by Capt. C. T. Haig, R.E.—'Account of Observations of the Total Eclipse of the Sun made August 18th, 1868, along the coast of Borneo, in a Letter addressed to H.M. Secretary of State for Foreign Affairs,' by His Excellency J. Pope Hennessy, Governor of Labuan.—'Further Particulars of the Swedish Arctic Expedition, in a Letter addressed to the President,' by Prof. Nordenskiöld.—'Notice of an Observation of the Spectrum of a Solar Prominence,' by Mr. J. N. Lockyer, in a letter to the Secretary.—'On a New Series of Chemical Reactions produced by Light,' by J. Tyndall, LL.D.—'Account of the Solar Eclipse of 1868, as seen at Jamkandi, in the Bombay Presidency,' by Lieut. J. Herschel, R.E., and 'Supplementary Note on the Spectrum of a Solar Prominence,' by Mr. J. N. Lockyer.

GEOGRAPHICAL.—Nov. 23.—Sir R. I. Murchison, Bart., President, in the chair.—The following gentlemen were elected Fellows:—Dr. H. Blanc, W. Bowly, H. Bright, G. P. Bevan, Hon. F. Bedingfield, W. Clarke, T. T. Carter, Lieut. R.E., A. Croll, A. A. H. Currie, W. P. Duff, J. Douglas, W. H. M. Douglass, Capt. R.N., Dr. G. W. Davidson, Rev. A. T. Edwards, M.A., Lieut.-Col. G. M. B. Farquharson, A. Frater, R. H. Glyn, T. H. Holdich, Lieut. R.E., J. Lawrie, R. P. Linton, J. L. Lobley, R. M. Laren, Major F. A. Millington, Lord Ormawhite, T. S. Owen, W. F. Prideaux, H. Rose, Major-Gen. Sir C. Staveley, Major R. M. Smith, R.E., J. de Salles, C. H. Walker, Rev. T. Whitty, M.A., R. H. Wood, and Capt. J. Wood.—The following paper was read:—'Travels in Manchuria,' by the Rev. A. Williamson. The author gave a description of this little-known region lying to the north-east of China proper, and which he had traversed in various directions during the years 1864, 1866, 1867 and 1868. The country resembled Canada in its climate and productions, but was superior to it in mineral wealth, and in its sea-ports in the Gulf of Lian-tung, being open all the year round. The eastern side was very mountainous, the slope of the country being towards the west and north, in which latter direction flow its great rivers, the Usuri, the Sungari, and the Hurka rivers, tributaries to the Amur. The Shan-ali range on the east rises to a maximum altitude of 12,000 feet, and the summits are clothed with perpetual snow. The rivers in the southern parts are generally frozen over by about the 20th November, and are not navigable again before the middle of March. In summer, the temperature varies from 70° to 90°; the crops ripen in a few months, and by the end of October everything is safely housed. The bulk of the inhabitants are Chinese emigrants, or descendants of emigrants from the northern provinces of China. They have settled in all the principal places, and the present government encourages them by selling them land at nominal prices, so that the immigration increases year by year. The Manchus are generally agriculturists, and in dress, customs and language difficult to be distinguished from the Chinese. The nomadic propensity in the Manchus seems to have died out. Southern Manchuria contains a population estimated at 12,000,000; Central Manchuria has from 2,000,000 to 3,000,000. Many of the large towns are well built, the streets well laid out, and full of good shops. In the capital of the province the author saw several large booksellers' shops, speaking well for the literary tastes of the people. In the southern parts the Manchu language was but little cultivated. Some few only of the more aged now speak it, and the rising generation are taught from Chinese books in their schools. In some places youths are instructed in the Manchu characters after they are acquainted with Chinese, but such instances are rare. Cotton is grown in several places in considerable quantities, and common coarse silk is produced in great abundance. In addition to these, indigo and tobacco, besides wheat and other products of temperate latitudes, are grown. The mineral wealth is great; coal prevails extensively in many parts of the country; one of the chief coal districts lies on the north-east of Laou-yan. Gold is found on the east coast

of Southern Manchuria, where the author passed over a district of gold-diggings forty miles in length by ten miles broad. Iron is also very abundant.

ASIATIC.—Nov. 16.—Lord Strangford, President, in the chair.—Mr. J. Beames read a paper, 'On the Magar Language of Nepal.' The Magars, the lecturer stated, are one of the tribes who inhabit the central part of Nepal, their most eastern village Tannang being forty miles west of the capital Kathmandu; and their settlements stretch as far west as the town of Palpa. They number about 6,000 fighting men, which would give from 18,000 to 20,000 as the total of the population. The Magars are divided into three great clans, called Thapa, Alaya, and Rana, and each of these again into many sects. They are at present rigid Hindus, and the Thapas call themselves Rajputs. Their habitat was probably Sikkim or western Bootan before they migrated westward. Their Mongolian origin is written in every limb and feature. Mr. Beames then entered into details as to the composition of the Magar language, in which he traces: 1, pure Hindi; 2, corrupted Hindi; 3, Arabic and Persian; 4, pure Tibetan; and, 5, corrupted Tibetan elements; and further, a large quantity of words having probably affinities with the languages of the neighbouring Himalayan tribes. Its grammar, though almost of pure Tibetan character, does not exhibit the sharpness of type observable in Hundesi and Trans-Himalayan languages. Thus, the noun is ordinarily monosyllabic, and bears occasionally the Tibetan affixes of gender (m. *ba, wa, po*; f. *ma, mo*). The declension is effected by added particles, most of which however bear no resemblance to those used in Tibetan. The pronoun is highly irregular, and offers a minimum of coincidences with other known tongues. Finally, the verb, though made up of monosyllabic roots with affixes, as in Tibetan, resembles in many respects the Nepalese and Hindi formation. The lecturer concluded by saying that the Maga presents the almost unique aspect of Tibetan grammatical ideas carried out with both Tibetan and Aryan materials, as well as Hindi grammatical ideas carried out with Aryan and Tibetan materials.

SOCIETY OF ANTIQUARIES.—Nov. 19.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. H. Wace exhibited some early deeds relating to Shropshire.—Mr. C. K. Watson read a paper on some antiquities, mostly Christian, exhibited by Mr. Wilshire, and consisting of the following objects: A silver spoon, with a peacock in the bowl, two fragments of early Christian glass, an inscribed bronze nail, a locket bearing the *ixθyς*, a dove-shaped bronze lamp, a clasp in bronze, a terra-cotta lamp, with the Good Shepherd on it, a ring, inscribed MACARIUS, another ring, with the seven-branched candlestick, &c., a bronze cross, a Roman poculum, inscribed VIVAS, and a chalice of the seventeenth century.

NUMISMATIC.—Nov. 19.—W. S. W. Vaux, Esq., President, in the chair.—Mr. S. Sharp exhibited a gold coin of Addedomaros found at Houghton, near Northampton.—The Rev. J. H. Pollexfen exhibited a gold coin of Facas, showing the earliest form of the crozier.—Mr. Webster exhibited a unique quarter noble of Henry the Fourth, struck after his thirteenth year, with a coronet mint-mark.—The Rev. Assheton Pownall exhibited a light groat of Henry the Fourth, having the trefoil after the legend on the obverse instead of after POSVI.—The Rev. Assheton Pownall read a paper, by himself, 'On the Mullet-marked Groats,' in which he argued that there was not as yet sufficient proof to assign them with absolute certainty to Henry the Fifth.—Mr. Barclay V. Head read a paper, by himself, 'On Two Greek Imperial Coins of Iliou in the Troad: one of them a bronze medalion of Septimius Severus, illustrating in a remarkable manner a passage in the Iliad; the other a coin of Faustina, having on the reverse the sacrifice of a bull to the Palladium.'

STATISTICAL.—Nov. 17.—Mr. James Heywood, V.P., in the chair.—Mr. William Galt was elected a Fellow.—The paper read was, 'On the Amount

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of the Metallic Currency of the United Kingdom with reference to the Question of International Coinage,' by Prof. Jevons.

LINNEAN.—Nov. 19.—G. Bentham, Esq., President, in the chair.—Dr. A. E. Davies and the Rev. J. E. Leefe were elected Fellows.—Mr. D. Hanbury exhibited branches, in fruit, of *Zanthoxylum alatum*, Roxb., taken from the female (nonstaminate) trees described in the *Journal of the Linnean Society*, vol. 7, Botany, p. 171.—The following papers were read:—'Notes on the Structure and Affinities of *Parnassia palustris*,' by Mr. A. W. Bennett;—'Notes on the Stamens of Saxifragas,' by Mr. Duncan;—'On some Species of Agaricus from Ceylon,' by the Rev. M. J. Berkeley, and Mr. C. E. Broome;—'Notes on a Collection of Plants from the North-East Shore of Lancaster Sound,' by Dr. G. Dickie, and, 'Experiments to determine the Value of Chemical Re-action, as a Specific Character in Lichens,' by Dr. W. L. Lindsay.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 17.—C. H. Gregory, Esq., President, in the chair.—This was the first meeting of the Session 1868-69, and it was held in the new building, erected during the recess, and upon the completion of which, according to the promise made by the Council, the President congratulated the members; taking occasion to remark, that the Council had placed upon their private minutes a unanimous vote of thanks to the architect, Mr. T. H. Wyatt. The President observed that the contractors, Messrs. Holland & Hannen, were also entitled to commendation, for the manner in which they had carried out the works, within the time specified in the contract—a result to which the personal care of the Secretaries had largely contributed.—The paper read was, 'On Lighthouse Apparatus and Lanterns,' by Mr. D. M. Henderson.—The following candidates have been admitted students of the Institution:—Messrs. C. T. Burke, G. E. Faithfull, H. J. Samson, and H. de Symons Skipper.

Nov. 24.—C. H. Gregory, Esq., President, in the chair.—The paper read was, 'On the Roman Rock Lighthouse, Simon's Bay, Cape of Good Hope,' by Mr. J. F. Bourne.

MEETINGS FOR THE ENSUING WEEK.

MOR. Asiatic, 3.—'Parsi Literature,' Dr. Sachau.
Royal, 4.—Anniversary.
AST. Asiatic, 7.—'Reverendary Life Interests,' Mr. Sprague.
Architects, 8.
Royal Academy, 8.—'Anatomy,' Mr. Partridge.
TUE. Anthropological, 8.—'Claims of Women to Political Power,' Mr. Pike.
Engineers, 8.—'Witham Estuary and its Works,' Mr. Wheeler.
WED. Society of Arts, 8.—'Industries of Natal,' Dr. Mann.
THURS. Antiquaries, 8.—'Lawless Court,' Mr. Black.
Linnean, 8.—'Appendicularia,' Dr. Moss; 'Paracupta and Congonatha,' Mr. Saunders.
FRI. Philological, 8.—'Southern Scottish Dialect,' Mr. Murray.

FINE ARTS

WINTER EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE ill effects of continuing exhibitions of so-called studies and sketches are more distinct here than before. A very large number of the sketches, it would be hard to call them studies, are evidently "made to sell" in the truest "Brummagem" sense of the terms. On the other hand, here are many drawings which, whether finished or not, are works of Art, results of thinking, knowledge of Nature, and feeling for beauty. These are the cream of painters' lives, the materials with which they work. Among them are the studies of Messrs. Boyce, Holland, A. W. Hunt, Jones, Watson, Walker, Willis and Shields. Messrs. Burton, the Brothers Frapp, and S. Palmer are absent this winter. Here and elsewhere the true artists' lightest touches and most fugitive thoughts are artistic, the most laboured productions of the mere craftsmen and deft handlers, shallow, artificial and tricky.

This is our complaint now; the labour of the craftsmen, and still more that of the mere tricksters, which gives at best popular, if not critical value to their paintings, is not here. Mr. Duncan, for example, is a deft sketcher, but of invention starved, while Mr. Gilbert is, except M. Doré, the most

abundant and dashing of sketchers, and of late far less a mannerist than the Frenchman, of some of whose unflinching devotees it is the boast that years ago he had produced 30,000 or 40,000 drawings. We forget which is the truer number, but 10,000 more or fewer matters little, for a friend reckoned this alleged multitude must have been made at the rate of fourteen, large and little, designs every day since the artist was twelve years old; Sundays and sick-days included. We all regret what M. Doré has done of late. If the failures are great of artists of such extraordinary powers and undoubted genius as Messrs. Gilbert and Doré to bear the strains which their own avidity has put upon their minds, how must it be with hide-bound intellects which, besides incapacity to paint, have not produced six distinct designs, *i.e.* thoughts, in their lives? Our conclusion is, that these exhibitions of sketches are cruel temptations to clever men, such as Messrs. C. Haag, Lundgren, Naftel, Taylor, Lamont, Newton and others, whose dexterity is great, and, to many eyes, charming, but who are essentially sketchers rather than students, and having few thoughts, yet contrive by craftsmanship to make more or less agreeable pictures,—we were going to write pieces of furniture, the veneer of which will be painfully obvious to the next generation. These dextrous hands are, when thus tempted, led to less worthy work than is due from them. The exhibition of foolish things, such as the mass here, is mischievous to the public taste, and of woeful effect on tyros and amateurs. The thoughts of fine minds are never trivial, but welcome at all times. The studies of such true artists as those we have named are not sketches, and are acceptable beyond the works of clever painters. Our earnest counsel to this society is to discontinue the shows of minor productions or, if not, strictly to limit them to studies which are not "made to sell."

We need not comment upon such brilliant but trivial pictures as those of the artists whom we have ranked among the clever rather than with the thoughtful men; such things carry their own recommendation; our duty is to distinguish between the works of the two classes, and not weakly to omit references to pretenders.—Mr. E. B. Jones sends studies for architectonic compositions and single figures, which, despite technical defects, are nobly artistic in thought and grace.—No. 26 is a *Design of Three Figures*, a fine composition in the order of the "Fates" of the Parthenon, yet so unfortunately drawn that the left-hand figure's legs are withered. If it be true that genius has its duties as well as its rights, then Mr. Jones is wrong to show such work as this; or, if its weakness escaped him, his friends are not kind who failed to point out such unworthy craftsmanship as appears in this and *A Head* (160) of a girl with an earnest, steadfast look, which is conceived in a fine style, yet so unfortunately wrought as may be imagined when we say that the shaded side of the face is too large for its fellow, and the body nothing compared with the head, while the shoulders, where they are not formless, are distorted, and the draperies are naught: this last defect is the less excusable as the number of designers of drapery is very small who surpass this artist—see his *Two Drapery Studies* (158), two noble seated female figures; also, No. 53, *Design of Three Figures*, which is even a finer composition, lovelier in its gracious lines, and more solemnly dignified than its companion No. 26, but yet worse drawn in parts and more ill-proportioned than that anomalous work—see the foreshortening of the legs generally, and the disproportions of the reclining figure.

Nature's Rest (28), by Mr. A. P. Newton, a clear moonlight on a mountainous coast and calm sea, has, despite its mannerism, much poetic effect. We never saw so good a drawing by Mr. Duncan, as *Study of Loch Torridon* (34), a grand mountain side crenellated to the summit.—Mr. J. D. Watson's *Gathering Bait* (40), girls on a cliff path, puts us much in mind of Mr. Davidson's works; there is much rich colouring here and tenderness in using greys, but the distant sea is flimsy. By the same is an important architectonic composition called *Bringing Home the Maypole* (156), which with much straining at action is wealthy in incident and lively.

Notwithstanding a certain stiffness of style and treatment, the study of a lady at a harpsichord (206) is very welcome to the student.—Of Mr. Jenkins's drawings we prefer *Goring, Oxfordshire* (202).—*Ebb Tide* (94), Mr. Lamont, for a sketch without much study of nature, is uncommonly truthful and rich in colour.

Two real studies, in a deep vein of feeling, made in a noble style withal, are Mr. Shields's *Study of a Head, Singing* (102), where some flatness of modelling and slightly fanatical fidelity to the sitter's forms are redeemed by earnest effort and rare skill. Better than this is the fellow-drawing, *Study of a Head* (110)—a sound and fine piece of workmanship, delicately modelled, and most pathetic in its expression of long-seated woe.—Mr. Bradley's *Sketch of Sussex Horses* (106) with a roller, has many charming points of colour and lighting. Generally, the drawing is good; but here and there, as in the white leader's body, the foreshortening is more than questionable: see the pretty actions of the foal and its mother. At least half-a-dozen works of this artist here deserve warm applause.—Mr. Britton Willis's pictures are more diverse in subject than common. These range from the large head of an ox, *A Study from Life* (285), which is painted in a style the freedom of which would not shame Velasquez, to two landscapes—*Sunsets at Sonning* (128)—a pair of delightful drawings of differing character in beauty, of which it is hard to name the better. Besides these, we have *Groups of Cattle* (137), tender in the silvery greys, and bright as the artist ever painted, and showing daylight rendered with a rare charm. *Cattle on the Sands at Barth, North Wales*, (161)—a more important picture; *Sketches of Horses* (204), of which a bright bay filly is first-rate. *Cattle* (228), which is equal to No. 137, and very fine in simplicity of composition. There is monumental dignity in the picture which has so simple a subject as *A Cowshed at Bryn Mawr, Dolgelly*, (221)—a solemn, rich evening effect on a high country, with many peaks of distant hills visible; also far-reaching rifted valleys.

Mr. J. Holland's *Gondola Race* (197) and *Venice* (198) are examples of his mysterious power of dealing with colour and light.—See Mr. F. Walker's exquisite *Gondola* (398).—A misty river-view, by Mr. S. P. Jackson, in frame No. 210, is remarkably beautiful.—Mr. Boyce fails not in variety and power this year, nor has he done so before. In proof, see his drawing, *On the Lieder—Evening, 1855*, (245)—an old study of a grand purple evening on high inland cliffs, or the much more striking and brilliant, but hardly nobler, *Evening Study, near Sandown*, (339)—a beautifully-painted vista of a beach—with cool reflexions and tender colour on it that delight the nature-knowing eye, red earth cliffs; and, further off, white chalk cliffs that are lit with intense fires by the sun. For solemnity of effect and breadth of colour, *St. Giorgio Maggiore, Venice*, (331)—the towers and domes of the city—has no superior here. Small as it is, this shows the work of an artist and the feeling of a poet.—Mr. A. W. Hunt's *Loch Clair* (359) is a powerful and learned study of a Gibraltar-like hill, very rich and fine in colour. His *Ryle Rhea* (406) is very grand—a troubled sea and rocky coast beneath a dark cloud. Here is the essence of sober and potent colouring of its kind.—With two pictures by Mr. F. Walker we must conclude this review. These are *Lilies* (367)—such a charming picture as we expect from the artist, who now prefers slightly veiled sunlight to full glare. The scene is a garden, where the white lords of the parterre dominate other blooms, and are grouped with skill which is as happy in colour as in chiaroscuro; a lady, who is rather quaintly but beautifully dressed, and has a slightly awkward action in her task of watering the flowers, stands in the path, and forms, with the accessories, a delicious picture. Mr. Walker's *Study of Mushrooms and Fungi* (407) reminds us, from a certain distance, of William Hunt. This is to the credit of the living artist, who has not been in the world so long as Hunt had been a painter when he wrought the all-famous "Mushrooms" for Mr. Ruskin.

FINE-ART GOSSIP.

Mr. Alderman Agnew has stated his intention to bequeath to the Museum and Peel Park Library, Salford, his collection of pictures, which comprises many portraits of eminent Lancashire men, and has thus peculiar interest for natives of that county, which is inferior to none in the intellectual wealth of its sons. It is understood that the paintings in question will be immediately handed over for public service.

The Print Room, British Museum, has recently acquired by purchase a very interesting Manuscript, with engraved Early Dutch illustrations inserted, and which appear in many instances to have been printed on the paper intended for the scribe. In the opinion of Mr. Reid, this example of practice is unique—at least of the date in question. Among the designs are two very fine specimens of the admirable skill of Franz von Bocholt. These are anything but characteristic of the alleged laboured and stiff style which is ascribed to the artist; also of Israel von Meckenlen, Telman van Wesel, Alart Claessen (Aart Klaaszon), Binck von Cologne, the Master S. von Brussel, &c. By the first-named artist is a beautiful *Salvator Mundi*, upright, whole length, the draperies of which are perfectly free from the angularity of Albert Dürer's mode. The Meckenlen, Bocholt, and other designs in this manuscript are undescribed by the authorities on early engravings. The set of designs to which the "Christ" evidently belonged was formerly believed to comprise the Twelve Apostles only: this example makes the series complete, and was, until now, unrecorded. Bocholt and Meckenlen, otherwise Von Mecheln, were contemporaries of Martin Schongauer, c. 1453, 1499.

The Meyrick Collection of ancient arms and armour, which is now being arranged in the Gallery at South Kensington, where the Portrait Exhibitions were given, will be opened to the public shortly before Christmas.

A short time since, we stated the death of the eminent German landscape-painter, Edward Hildebrandt. Three chromolithographs, from a series of his works of oriental subjects, now lie before us. It is known that this artist wrought a considerable number of pictures of this order during travels which led him almost round the world. Our examples, which are published by MM. Goupil & Co., were copied by M. Steinbock, and render the brilliancy and varied effects of the subjects with considerable success and richness. 1. Egypt, Covered Street in Cairo, represents a characteristic feature of that city in respect to the roofing of part of the thoroughfare, and thus, the effect being hot sunlight, enabled Mr. Hildebrandt to throw a powerful shadow on the fronts of some of the houses; while before and behind it the glowing vista, its throngs of people, quaint shops, balconies, richly-tinted cloths and dilapidated sun-shades, give wealth of colour, shadows, and chiaroscuro to the view. 2. Siam, Sunset on the Chow-Phya River, is better known than the last, and impressive in conception. We have the levels of the stream, the sands of its margin, rows of palms on the distant shore, and, closer to us, the black and bulky figure of an elephant, which has come to drink of the stream. The striking elements of this picture are the sky, which blazes with many-hued light, and the fiery orange of the sun, as it is seen through the earth-mists of the horizon, and many bars of ardent clouds. Above, all is blue and serene. 3. The Harbour of Macao contrasts in effect with the last, and is at least equally effective: a smooth bay, with buildings gathered round its waters and shore; craft at anchor, or moving in the morning light, and, in the distance, a hilly promontory.

We have received from Messrs. Cox & Son, Southampton Street, an illustrated volume entitled 'The Art of Garnishing Churches at Christmas and other Festivals,' by Edward Young Cox. Having reviewed more books on this somewhat out-of-the-way subject than the reader would expect, we are able to state that this one is the best of its order to our knowledge, and that the author's suggestions are usually happy, his taste apt, and his knowledge considerable. Knowing what a very simple matter

is that in question, we cannot but feel surprised at the large number of writers who have thought it worth their pains to supply ecclesiastical decorators with models and advice. Being strictly an architectonic practice, the ornamenting of church interiors seems to us a simpler matter than the designing of monograms; and we have ever conceived it to be the smallest of small arts, requiring for successful achievement nothing more than emphasizing the main lines of an edifice with flowers and greenery. The main string-courses, masses of mouldings—as those on arcades of windows and aisles, and larger timbers of open roofs—should be marked with arboreal ornaments. The horizontal elements need most emphatic treatment and broader bands of leaves than other features. If this does not suffice, the capitals of larger pillars, their bases and neck mouldings may be enriched, and, preferably, with bright flowers; further, their shafts may receive horizontal or spiral bands of verdure, and, if more be needed, the minor columns, vaulting shafts and responds can be picked out by means of vertical lines of foliage. The principle to be kept in view is never to depart from the forms of the architecture, to distinguish its more important feature more strongly than others. After this, avoid all festoons stretching across arch-openings, their concave lines are injurious to the structure. As to these we are at issue with Mr. Cox. Employ large-leaved decorations upon large masses, and the converse. Colour should be displayed broadly. The highest enriching is by means of diapers which are displayed best with bold flowers upon trellis of natural sticks, not upon rent laths. These placed upon large flat surfaces, where carved or painted diapers commonly appear in architecture, are generally happy and beautiful. We abhor devices, monograms, emblems, crosses, and their like in natural materials, and judge "cut paper," so common in continental churches, to be the abomination of desolation. The true mode of illuminating with gas or lamps follows the same principles as those of arboreal decorating.

The 'Manual of the Jarves Collection of Early Italian Pictures,' now before us, is the work of Mr. Russell Sturgis, jun., is published by Yale College, Newhaven, U.S., and illustrates in a very satisfactory manner that gathering of paintings which, on loan for three years, was placed in the above-named institution with a view to its remaining as a purchase and to being useful in inculcating knowledge of the severer kinds of Art among our Transatlantic fellow-students. The collection comprises its archaic Byzantine examples, its Margaronite of Arezzo, its Cimabue, Duccio, Giotto, Taddeo Gaddi, Orcagna, De Ricci, A. Veneziano, Gentile da Fabriano, Fra Angelico, Masaccio, and more numerous examples of less extraordinarily rare masters, such as those of Mantegna, and among others, a 'Penitence of St. Jerome,' by Fra Filippo Lippi, doubtless the companion of that 'Martyrdom of St. Laurence,' by the same artist, which Mr. Browning set anew in lively hues upon its long-faded fresco-ground. We are not called on to decide the authenticity of these and other paintings in the collection, but feel that it must be hard if out of 119 works there are not some which may be serviceable in adding to the observer's appreciation of fine art.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Mr. Costa. An EXTRA CONCERT will be given on FRIDAY EVENING next, in memory of the late celebrated composer, Rossini, when the deceased's 'Stabat Mater,' Handel's 'Dead March' in 'Saul,' and Mozart's 'Requiem,' will be performed.—Tickets ready, 10 o'clock Monday Morning.

COVENT GARDEN OPERA.—That provokingly uncertain and incomplete singer, Mlle. de Murska, has, since we last wrote of the Covent Garden Theatre, appeared as *Dinorah*, an opera in which she made some success on her last visit to this country. She is better fitted in the strange character of the Breton peasant, crazed by disappointed love, than in many which she undertakes, even the obvious uncertainty which marks all she does giving a semblance of spontaneity to her impersonation. Some things—such for instance as the *berceuse* and

the recital of the legend—she sings so well as to make her imperfect execution in the shadow-song and other passages the more disappointing. The opera was throughout very well performed. Signor Bettini sang Corentino's intricate music admirably, but he should be careful not to overdo the acting. When a tenor accustomed to the heroic attempts to be comic, he is apt to degenerate into buffoonery. Mlle. Scalchi again proved herself to be a highly capable singer, and in the goatherd's air, written specially for the English version of the opera, her rich voice told well. Mr. Santley has often played Höel both in English and Italian, but never before so well as now; so noble a voice, controlled with such faultless skill, is to be heard nowhere else in Europe. Meyerbeer's delicate and thoughtful accompaniments were, thanks to Signor Ardit, played to perfection. Why should so generally excellent a performance have been marred by the omission of the resper's song from the last act? 'Le Nozze di Figaro,' which has only been given once, was chiefly noticeable for Miss Hauck's first appearance as *Cherubino*. Her pure and unaffected reading of 'Voi che sapete,' corroborated and justified our prophecy of her future usefulness. Miss Hauck played with archness and without a tinge of vulgarity. If she do not attempt too much at first, she will certainly rise in her dangerously seductive profession. On Monday the season will be brought to a conclusion with an *alla podrida* that recalls the long Thursdays of bygone days.

CRYSTAL PALACE.—The amazing productiveness of Schubert, commented on by us last week, was further illustrated at Saturday's concert by the bringing to light of another of the treasures which Mr. Grove has disinterred. It is probable that the Sixth Symphony has never before been played in a complete form. Like the ninth and last, the only symphony that until quite recently was at all known here, the sixth is in the key of C. Less grand and elevated in style than its successor, it is even more fascinating. Owing its inspiration to the happiest period of Schubert's troubled life, and influenced, perhaps, by the first flush of the love which he had not yet realized to be hopeless, this symphony is one of the most gracefully and uninterruptedly cheerful things in music. It has a pastoral character throughout, or perhaps we should rather say that it reflects nature,—changeable nature, at her brightest. Preceded by a brief *adagio*, which serves to heighten the effect of what follows, the opening *allegro* is an unceasing stream of exquisitely lovely ideas. The sprightly playfulness of the first subject given out by flutes and oboi is more fully exhibited by the bolder character of the second, and both are combined and varied by *cantabile* phrases of the most ravishing beauty. Schubert is here as gay as Haydn, as tricky as Mendelssohn in his merriest mood, as winning as Mozart. The movement may suggest a village feast, but yet it is pervaded by an elegance that forbids the epithet of "rustic." We would rather say that it expresses the joy, breathed through all animated nature on the first bright day of spring. If the *allegro* tells of spring the *andante* speaks of the fuller, richer, more tranquil beauty of summer, enjoyed more keenly because associated with delightful impressions. If it is a love-song, it is a song of love that has been free from misgiving or doubt. The opening theme is one of the most fascinating, especially in its unexpected second section, that has ever visited a composer's brain. The *scherzo* reminds the hearer of the analogous movement in Beethoven's B flat Symphony, while the *finale*, setting out with a subject as brilliant as any ever penned by Auber, is worked through all its infinite variety of instrumental colouring with a frank, spontaneous light-heartedness that is perfectly irresistible. In this quality of uninterrupted brightness the Sixth Symphony stands alone among Schubert's orchestral works. It was played to a wish. Music-goers of every nation have cause for unrestrained gratitude to the Crystal Palace officials for bringing this long-buried gem to the light of day, and the unmusical English may take some credit for teaching Schubert's countrymen how to honour one of the most gifted musicians who have ever hallowed the German Fatherland with their genius. There was more that was note-

N° 2144, Nov. 28, '68
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worthy in this memorable concert. A very young pianiste, Miss Marion Buels, acquitted herself very creditably in Mendelssohn's by no means easy *capriccio brillante* in B minor. She plays very correctly, with feeling, and with accent; the power and tone in which she is yet wanting will come with years. She was perhaps somewhat nervous at having to play with orchestra; for she was still more successful in Bach's Gavotte (from the sixth 'Suite Anglaise'). Miss Buels also brought forward a *Scherzo*, clever if not original, from a MS. Sonata of her own composition. A pianiste so young, so ambitious and so clever should make her mark. The elegant song, "O ma matresse," from the dreamiest of acted operas, Félicien David's 'Lalla Roukh,' was very nicely rendered by Mr. Byron, who has a bright tenor voice of very agreeable quality so long as it is not forced. He is not yet, however, competent to sing 'Adeleide,'—the exacting accompaniment to which, we must add, was admirably played by Signor Randegger, Mr. Byron's instructor. The other vocalist was Miss Edith Wynne, who did full justice to the quaint and exquisitely instrumented song, 'Love will be Master,' from Mr. Sullivan's unpublished opera, 'The Sapphire Necklace.' Beethoven's 'Leonora' and Rossini's 'Guillaume Tell' Overtures were both superbly played, and the latter, Mr. Manns, nothing loth, repeated in deference to the unusual excitement it aroused. This masterly composition is enough to prove that Rossini, had he been so minded, might have excelled as much in purely instrumental as in operatic music. At the very time that the familiar strains were awakening the Sydenham audience to new enthusiasm, all that is mortal of the great author was being followed by crowds of worshippers from the church of La Trinité to the famous *Vallee des Artistes* of Père La Chaise, the trysting-place where so many of his comrades—Bellini, Chopin, Boieldieu, Cherubini, Hérold—have met for the last time, to separate no more. Their bodies may rest there, but their better part they leave with us.

SACRED HARMONIC SOCIETY.—Mr. Costa's 'Naaman.'—Mr. Costa's second Oratorio, the more elaborate if not the more successful of the two, was chosen to open last week the season of the Sacred Harmonic Society, as it was chosen to signalize some months ago the five hundredth concert of the Society. The compliment to the conductor paid by the directors was heartily indorsed by the audience. The very unfortunate nature of the subject would alone suffice to prevent Mr. Costa's work from ever taking a place among the few universally accepted oratorios, and the composer's short-sightedness in writing for one specially qualified singer was on this occasion signally displayed. It is doubtless difficult to resist the double temptation of obtaining a great effect and at the same time conciliating a popular tenor; but a musician who writes for immortality will always be capable of the requisite self-denial. The part of 'Naaman' was written in view of the remarkable physical and intellectual attributes of Mr. Sims Reeves. He made an immense effect in the description of the leper's troubled dream, but the passage is nothing without his voice. So that to give 'Naaman' without him is like playing 'Hamlet' "with the part of Hamlet omitted." Mr. Reeves, in pursuance, we presume, of the resolution expressed in his letter addressed to us a fortnight ago, has declined to sing for the Sacred Harmonic Society until the pitch is lowered. This question of altering the diapason of our orchestras is one which is not to be ignored. It is a reform which must come sooner or later, let the obstructive oppose it as they may. All credit be to those who are first in clearing the way. The noble singing of Madame Sainton and of Mr. Santley was the most remarkable feature of the Society's first performance. 'Israel in Egypt' was announced for last night; and we understand that Rossini's 'Stabat Mater' and Mozart's 'Requiem,' with the Dead March in 'Saul,' are to be given next Friday, in commemoration of the "Swan of Pesaro." Beethoven's stupendous 'Mass in D,' which has not been heard for some six years, is said to be in rehearsal.

CONCERTS.—An interesting novelty was brought forward by M. Sainton at the last Monday Popular Concert, in the shape of a Sonata, by Porpora. Although the old Neapolitan master wrote more than fifty operas, not to speak of other works, he is probably less known by his music even to those who cultivate the art, than by that delightful episode in 'Consuelo,' which sets forth the intimacy between Haydn and his strange preceptor. The Sonata consists of four movements, including a fugue, and although the work is not rich in ideas, it has a quaint old-world stately grace which is not without charm. M. Sainton's playing was remarkably good, and the Sonata was received with more heartiness than we expected to see shown. The pianoforte accompaniment, played by Mr. Benedict, has been added by Herr Ferdinand David. The *Andante sostenuto* in E, and *Scherzo* in A minor from an unfinished quartett, found among Mendelssohn's papers after his death, were listened to with evident delight, the quick movement, worthy in every respect of the author of the 'Midsummer Night's Dream' music, being especially captivating. Hummel's famous septett, the grateful piano part assigned to Herr Pauer, also pleased much. For Monday next, Schubert's superb 'Ottett' is announced, as well as an *Andante* with Rondo for violoncello, by Herr Molique.

The programme of the first of the "New Musical Winter Evenings" was as excellent as it was short, consisting chiefly of two Quartetts, of Beethoven and Mozart, and a Duet Sonata of Mendelssohn. The next "Evening" is announced for Wednesday, the 2nd of December.

MUSICAL AND DRAMATIC GOSSIP.

THE Philharmonic Society have decided, we are informed, to hold their concerts at St. James's Hall next season. It is their only chance. In the larger hall they will be able to lower the prices of admission, at least to some part of the building, and they will do well to abolish the antiquated restriction as to costume.

Dr. Sterndale Bennett's 'Woman of Samaria' is to be brought out at the first concert of Mr. Martin's National Choral Society, on Wednesday next. It was advertised to be given at Manchester last week, and it is announced to be produced at Oxford and at the Crystal Palace in December.

The new Globe Theatre opens this evening with a five-act drama by Mr. H. J. Byron, entitled 'Cyril's Success.' We sincerely hope 'Cyril's Success' will prove no one's failure.

A new domestic drama, by Mr. Andrew Halliday, hastily rehearsed, was produced at the New Royalty Theatre on Thursday evening. Its title is 'The Loving Cup.'

The drama of 'Danger,' which has for some time past been the chief attraction at the New Standard Theatre, has been transferred, with its original cast and with all its realistic effects, to the Pavilion. The boards on which it was first produced are now occupied by an English Opera company, including Miss Julia Matthews, Mr. Wilford Morgan, Mr. F. Matthews, and Mr. Stoyke, who are introducing to Eastern audiences 'La Grande Duchesse de Gérolstein.'

The Alexandra Theatre at Highbury may be added to the list of houses to which the railway-engine has found its way.

A version of 'Run to Earth,' Miss Braddon's latest novel, was produced on Monday at Sadler's Wells. The piece, which bears the title of 'Stolen,' is in a prologue and three acts. Miss Hazlewood plays the heroine. The leading incidents of the story are closely followed. A new farce, by Mr. Knight Summers, entitled 'M.P. for Puddlepool, or, the Borough Elections,' has also been brought out.

Miss Glyn has recommenced a series of Shakespearean Readings at the Westbourne Hall. On Monday last, 'Macbeth' was given; next Monday is fixed for a reading of 'King John.'

Mrs. Lander has appeared at the Broadway Theatre, New York, in Ristori's part of Marie Antoinette, in Giacometti's tragedy.

Rossini was buried on Saturday with befitting pomp and circumstance. It was at first intended

that the funeral service should be celebrated at the Madeleine, but it was afterwards arranged that it should take place in the splendid new church at the extremity of the Rue de la Chaussée d'Antin, the very street in which the composer had lived so long. The body was embalmed and deposited some days before the funeral in the vaults of the Madeleine. The musical service was arranged with rare intelligence and good feeling. Four "numbers" from the great master's own 'Stabat Mater,'—the opening quartett, the duet "Quis est homo," the "Pro peccatis," and the "Quando corpus,"—were adapted to various passages of the Mass for the dead. The *introit* used was that of Jomelli, for which Rossini is said to have had a great fondness; the "Lachrymosa" was from Mozart's 'Requiem'; the "Vidit suum," from Pergolesi's 'Stabat,' was employed at the Offertory, while the famous prayer from 'Mossé' was adapted to the 'Agnus Dei.' Among the singers were Mesdames Patti, Nilsson and Alboni, MM. Gardoni, Tamburini and Faure; and the spacious church was filled with all the representative men in France. The procession to the cemetery was headed by deputations from the country of Rossini's birth, and it was closed by an immense concourse of the people whose lives he had brightened by his genius. It appears that the people of Pesaro applied for permission to have the remains of the great composer removed to Santa Croce, the famous Florentine Walhalla, but Rossini's wish was to be buried in France, and his last desire has been respected. He has left everything to his widow during her life, but at his death the bulk of his property is to go to his native town, there to found a Conservatoire that shall bear his name. Two prizes, of 3,000 francs each, are, however, to be given annually in Paris, and to Frenchmen only; the one for a musical composition, in which melody, "so neglected now-a-days," says the will, is to be principally considered; the other for the words to which the music has been written. The author is to observe "les lois de la morale, dont les écrivains ne tiennent pas toujours assez compte."

Two days before Rossini's death, Signor Dall'Argine's 'Barbiere di Siviglia' was brought out at Bologna with hotly-contested success. But a very few weeks ago Rossini was reported to have written to the ambitious composer reminding him that three was a lucky number, and that Signor Dall'Argine, being the third musician who had set Beaumarchais' comedy, was therefore sure to succeed. There is a touch of true Rossinian irony in this compliment.

Jules Simon, a writer on music, who interested himself much in the Orphéonistes and was connected with *L'Orphéon*, a journal specially devoted to their doings, died last week in Paris. He is not to be confounded with the political economist.

Madame Carvalho has been engaged at the Grand Opéra to sustain the part of the *Queen* in 'Les Huguenots,' the present reproduction of which opera the manager seems determined to make remarkable. The engagement has given Mdlle. Nilsson the opportunity of writing a graceful letter, in which she offers to resign to Madame Carvalho the character of *Marguerite* in the forthcoming production of 'Faust.' Such courtesies are rare enough to demand notice.

'L'Enfant de Trente-six Mères,' a four-act vaudeville by MM. Guénée and Jaime fils, has been produced at the Théâtre Déjazet. The thirty-six mothers with whom the hero is provided consist of an equal number of work-girls, who have each spent a night at his bedside nursing him through a severe illness. What plot the piece possesses deals with the efforts of one of the mothers to prevent her son from being compelled to marry a woman he does not love.

The Théâtre des Délassements has re-opened under new management. The opening programme consists of 'Nos Bons Paysans' and an old drama, 'Le Secret du Soldat.' This once-fashionable house, after undergoing many changes, seems at length to have sunk to the level of a suburban theatre.

At the Théâtre du Prince Impérial, 'La Chambre Ardente' of MM. Mélesville and Bayard—a wonderful and almost forgotten old drama—has been revived. This piece, which is founded on the adventures

of the famous Marchioness Brinvilliers, was first produced almost forty years ago at the Porte St.-Martin, and obtained some success, due partly to its subject, and partly to the acting in the heroine of Mlle. Georges. It was revived in 1843 at the Galté, and again owed a large measure of its popularity to the talent of that admirable actress. Not an act of this drama, and there are five, not one indeed of the nine tableaux into which it is subdivided, closes without two or more murders, principally by poison, being witnessed. The motive of the Marchioness is first love for the Chevalier de St.-Croix, and subsequently affection for her daughter. To prove the reality and depth of these feelings she poisons her father, her husband, her uncles, her brothers, almost all her relatives, and a host of outsiders, among whom, curiously enough, comes Queen Henrietta of England. Mlle. Cornélie plays the Marchioness with spirit and with some gleams of power.

M. Pailleron has read his new comedy, 'Les Faux Ménages,' at the Théâtre Français. Among its proposed interpreters are Bressant, Delaunay, Coquelin, Thiron, Mesdames Nathalie, Favart, Ponsin and R. Deschamps.

A special meeting of the Société des Gens de Lettres has been held for the double purpose of re-electing the committee and abolishing the office of President. As two-thirds of the meeting did not vote in favour of the latter proposition, it fell through. A successor in the Presidency to M. Jules Simon will accordingly have at once to be elected.

The French theatre at Cairo, which the French *canards* represented as rising by the labour of 7,000 men, is very small, and already nearly finished. It is to be a Court theatre for the Viceroy while there, for his son and heir, his family and suite, and the European colony is to be allowed four representations. It is confidently affirmed that Mlle. Schneider is engaged. Most of the Egyptian nobles understand French and like buffoonery.

MISCELLANEA

The Birth of Words.—It is always extremely interesting to know at what precise period certain words first made their appearance in English literature. The well-known epistolarian James Howell, in his 'Lexicon Tetraglotton, or English-French-Italian-Spanish Dictionary,' which was published A.D. 1660, has the following paragraph at the end of the Preface:—"Let the Judicious Reader observe besides, that in this new Lexicon and Nomenclature there be very many recent words in all the four languages which were never inserted in Dictionary before. It is now above forty years since Florio, Cotgrave and Minshew compiled theirs, but there be divers words got into those languages since; Touching the English, what a number of new words have got into her of late years which will be found here; as *stunning* of wine, *clover grass*, *regalos*, *treatment*, *mobby*, *punch*, *perino* (Caribby Islands drink), *picaro*, *peccadillo*, *pantaloon*, *vogue*, *Quakers*, *Seekers*, *Levellers*, *Trepanners*, *piquering*, *plundering*, *storming*, *Excise*, &c., and others which got in during the reign of the Long Parliament." How much dependence can be placed upon this statement? Pantaloon we know Shakespeare used twice ('As You Like It,' act ii. sc. 7, l. 158; and 'Taming of the Shrew,' act iii. sc. 1, l. 37). It is worth noting that Shakespeare makes the word *entertainment* serve where we should now use *treatment*. In the 'Tempest,' for instance (act i. sc. 2, l. 465), when *Prospero* threatens to bind *Ferdinand* "neck and feet together," the young prince declares he will "resist such *entertainment*;" and again, in 'Taming of the Shrew' (act iii. sc. 1, l. 2),—

Luc. Fiddler, forbear; you grow too forward, sir:
Have you so soon forgot the *entertainment*?
Her sister Katharine welcomed you withal?

viz., when (act ii. sc. 1, l. 154)

With that word, she struck me on the head,
And through the instrument my pate made way.

If Mrs. Clarke's Concordance is to be depended on, not one of the other words occurs in Shakespeare's Plays. EDWARD VILES.

Wrong Notions.—Thinking a few more wrong notions may be interesting to some of your readers, I send the following, lately picked up in Herefordshire and Shropshire. Drawing a dead man's hand

across a wen cures it, but the subject of the treatment must die of consumption. The crowing of a cock near an outer door is the sign that some one is about soon to pay a visit to the house. The crawling of a black snail over warts cures them; the peacock's cry is a sign of wet weather; a raven hovering over a house is a sign that one of the inmates is about to die. If a gooseberry tree die there will be a death in the family in the same year—

A Friday night's dream
And Saturday's told,
Is sure to come true,
If ever so old.

It is unlucky to stir the contents of a pot in the direction opposite to that of the sun's course; also that the contents of the pot will not be palatable. In order to ensure good fortune you must catch and pocket every guinea-spider you meet with. In conclusion, the two following notions are current in Cambridgeshire: A dead man floats in water with his face up, a woman *vice versa*. Swallowing a spider is a cure for ague. T. HARLEY.

Childer and Kye.—"Childer" is the plural for children, and is commonly so used in conversation in Cleveland (Yorkshire). "Kye" is in common use as the plural for cows, in the same district; the singular is "coo," giving the *oo* nearly the same sound as *o* in *do*; the word is also so used in the county of Durham. F.

Chaucer Studies.—"L." tells me I am in a fog; but he neither clears it off, nor helps to guide me through it. Indeed, his remark about the pilgrims' return journey only "makes that darker, which was dark enough without." I have always assumed that the Tales were all told between Southwark and Canterbury. I know that in the introduction the Host proposes that each pilgrim should relate two tales on the road to Canterbury and two on the way back; but the latter half of the journey seems never to have been attempted by Chaucer. After passing Bob-up-and-down, two tales are told: the Manciple's, and the very long one by the Parson. Now, Harbledown is only a mile-and-a-half from Canterbury, and there would not be time for the Manciple to tell even his short story while riding from one place to the other. Therefore, it seems certain (unless the "return journey" be accepted) that Bob-up-and-down cannot mean Harbledown. Again, after quitting Bob-up-and-down, the pilgrims pass through a town:—

By that the Maunciple had his tale ended,

As we were entryng at a townes end.

Some copies read "thorpes," but certainly no town, nor even village, lies in the short space between Harbledown and Canterbury. In my first communication to the *Athenæum* (Nov. 7th), I simply asked for a reference to the remarks of the Chaucer Student which were alluded to in the number for October 25th. If "L." can oblige me with this reference I shall feel grateful. J. D.

Knapsack.—*Knap* in Danish, Swedish and Norwegian is "a button." A knapsack is, therefore, a sack or bag that is fastened. We have the word *knap* in *knob* and *knop* (*bud* in Danish) the obsolete Old Testament word *knop*. "Three bowls made like unto almonds, with a 'knop' and a flower in one branch."—Ecclesiastes xxv. 33. *Skrep*, the "scrip" of the New Testament, is in Norwegian peasant language a *wallet*. *Randsel* is the Danish for knapsack, and the same with a trifling difference in the spelling in Swedish. I own, I never met with the word "knapsack" in any Danish or Swedish book, though I have read a good many in both languages. H. W.

Griestly.—Sir Walter Scott's 'Lord of the Isles,' canto iii., stanza xvi., line 9,—

The griestly gulfs and slaty rifts.

May *griestly* be explained from the German *Griess*? Is the word used by any other English writer? Perhaps some of the contributors to the "Miscellanea" may be able to give an explanation and history of the word. W.

TO CORRESPONDENTS.—F.V.B.—N.—J.C.H.—W.D.—H.B.—J.H.—J.B.—S.—received.

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